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Music Clubs of 48 States Hail Federation's "Democracy" Theme In Biennial Program at Baltimore

Pageant of Religions Stresses Tolerance—National Chorus of 1,000 Bows—Mrs. Vincent Hilles Ober, of Norfolk, Va., Re-elected President—Composers' Forum Featured—Additional Young Artists' Awards Made

By GUSTAV KLEMM

BALTIMORE, MD.—With Los Angeles, California, selected as the site of the 22nd Biennial and American Music Festival in 1941, the National Federation of Music Clubs brought its 21st Biennial to a close on the evening of May 22 with the Young Artists' Final Contests. No finer contribution to the cause of American music has been made in our time than these competitions, which, through a series of stiff elimination contests, finally select young artists of brilliant promise who give every indication of bringing full credit to the organization which sought out their talents and rewarded them.

Martha Lipton, 25, contralto, of New York, won the voice award, a check for $1,000 and an additional award of $500, given for the first time this year by Harvey Firestone, Jr. The latter award also includes an early appearance on the Voice of Firestone radio program. She may make a concert tour under the management of the Community Concerts Corporation. A student at the Juilliard Graduate School, she is studying with Paul Reimers. The piano winner is Samuel Sorin, 24, who won the $1,000 and the Schubert Memorial award. He is a pupil of Ernest Hutcheson at the Juilliard School.

In the violin division, no "best in class" was discovered, so a prize of $500 was divided between Bernard Kundell, 25, of New York, and Marion Head, 24, of Upper Darby, Pa. The winners two days later were given auditions by one of New York's leading concert bureaus. Kundell has appeared with the Chautauqua Symphony under Albert Stoessel. Miss Head is studying with Lea Luboshutz at Curtis Institute.

(*Continued on page 4*)

Paderewski, Taken Ill, Relinquishes U. S. Tour

Seized with a slight illness in his dressing room at Madison Square Garden, New York, as 15,000 persons awaited him, Ignace Jan Paderewski was forced to cancel his concert on May 25.

George Engles, American manager for the veteran pianist, said that Paderewski suddenly felt ill. Mr. Engles summoned Dr. Theodore Dunham, his physician, who examined him and then decided it would be impossible for him to appear, owing to the strain of his arduous tour. Later he was stated to be much improved.

Mr. Engles subsequently announced that the remaining concerts on the tour had been cancelled. These were scheduled for Cleveland, May 28; Cincinnati on May 31; Columbus, June 4; and Toronto, June 6.

Photo Courtesy Baltimore Sun.

NATIONAL OFFICERS OF THE FEDERATION

Left to right, Mrs. H. Carroll Day, of Albert Lea, Minn., second vice-president; Mrs. Vincent Hilles Ober, Norfolk, Va., president (both re-elected); and Mrs. William Hoyt Raymond, Bowling Green, Ky., recording secretary.

North Shore Fete in New Outdoor Setting

By RENÉ DEVRIES

CHICAGO.—The North Shore Music Festival entered upon its twenty-eighth season in a home better suited to harbor a circus or a revival meeting than the performance of such grandiose works as those inscribed on this year's program. The canvas theatre tent erected in Dyche Stadium, Northwestern's football amphitheatre, boasts a sounding board 190 feet long. The committee erred in mov-

(*Continued on page 9*)

New Leader Conducts Bethlehem Bach Choir

By RUSSELL KERR

BETHLEHEM, PA.—A rejuvenation of spirit under its new and dynamic young conductor, Ifor Jones, marked the tradition-steeped annual festival of the Bethlehem Bach Choir, held in Packer Memorial Church on May 19 and 20.

The thirty-second series of the noted organization, founded in 1898 by the late Dr. J. Fred Wolle, drew the usual capacity audience, with seating this year increased to 1,200. Outside the church sev-

(*Continued on page 14*)

PRIZE WINNERS

in the National Federation of Music Clubs' contests. Left to right, Mrs. Ruth Haller Ottaway, in charge of Young Artists' Contests; Martha Lipton, 25, contralto, New York, now at the Juilliard Graduate School, $1,000 voice prize; Samuel Sorin, 24, Detroit, pupil of Ernest Hutcheson, $1,000 piano prize; Marion Head, 25, Upper Darby, Pa., pupil of Lea Luboshutz at Curtis Institute, and Bernard Kundell, 25, New York, pupil of Albert Spalding, who divided the violin prize of $500.

Photo Courtesy Baltimore Sun.

Ann Arbor May Series Thrills in 46th Year

By ALAN McL. TAYLOR

ANN ARBOR, MICH.—A grand climax to a successful and satisfying music season in this city was provided by the forty-sixth annual May Festival, held under the auspices of the Musical Society of the University of Michigan in Hill Auditorium from May 10 to 13.

The usual large throng of festival visitors was in attendance, and lavished ap-

(*Continued on page 11*)

Anderson and Tibbett to Sing for British Rulers

WASHINGTON, D. C.—Marian Anderson, contralto, and Lawrence Tibbett, Metropolitan Opera baritone, have been selected to head the program of American musicians who will appear for King George and Queen Elizabeth of England at the musicale on June 8 at the White House. The musicale will follow the formal State dinner.

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MUSICAL PROGRAMS at the Federation Biennial included the Octave Club Chorus of Norristown, Pa., as a colorful unit.

Photo Courtesy Baltimore Sun

DEMOCRACY THE THEME IN BIENNIAL MEETING OF NATIONS' CLUBS AT BALTIMORE

(*Continued from page 3*)

Miss Lipton, a striking brunette of rare charm and beauty, is one of the most promising young artists discovered by the Federation and all those who heard her must inevitably follow her future career with keen interest. The runner-up was Eleanor Steber, soprano, 24, from Boston, a truly fine young singer who will undoubtedly "go places and do things." She is a pupil of William L. Whitney at the New England Conservatory.

Noted Musicians on Jury

In the piano division, the runner-up was Leah Effenbach, a young artist living in Washington, D. C. She has a formidable technic and real musical feeling. Miss Effenbach is a pupil of Alexander Sklarevski at Peabody Conservatory.

The judging was done before an audience that packed the main auditorium at the Peabody Conservatory. The judges were seated in the balcony and included Eugene Ormandy, Ernest Schelling, John Powell, Chalmers Clifton, Charles Hackett, Louis Persinger, Fritz Reiner and Nikolai Sokoloff. Due to the hot night and the problems that presented themselves, the judges were soon reduced to their shirt sleeves.

At 11 P. M., E. S. T., there was a broadcast over the Red Network of the NBC which opened with a greeting from and explanation by Mrs. Ruth Haller Ottaway, in charge of these contests, after which all the winners were heard.

Between the conclusion of the contest

Music Hall Series Cancelled by Fair; Olin Downes Quits

Grover A. Whalen Says He Will Replace Abandoned Programs With "More Popular Entertainment" Policy

Except for the concert of Marian Anderson, given on May 28 and the initial appearance in this country of the Schubert Choir from Brantford, Ont., on May 29, the elaborate program of concerts and recitals scheduled for the New York World's Fair has been cancelled.

Instead, a "more popular form of entertainment," according to Grover A. Whalen, president of the fair, who made the announcement, will be offered in the Hall of Music, built at a cost of $300,000 and seating 2,400.

Immediately upon learning of the new plan, Olin Downes, who arranged the programs, resigned as director of music for the fair.

On February 15, the Musical Courier disclosed that the entire musical calendar was in jeopardy when the directors objected to the cost of the program as planned by Mr. Downes. The latter, in sending his resignation to Mr. Whalen, said:

No Notification, Downes Charges

"While I have received no official notification of the fact, I have been advised of the determination of the directors of the New York World's Fair to close the Hall of Music. I therefore wish to place in your hands my resignation as director of music at the fair.

"I do so with deep regret at the sudden cessation of our exceptionally varied and interesting program, which also involves the cancellation of $51,000 in rentals for the theatre, including various musical organizations agreed upon by our foreign exhibitors at the fair.

"I conclude with appreciation of the sympathetic support which you have given those of us who have worked in the formulation of the most inclusive opening month of music that a world exposition has ever presented its public."

In reply, Mr. Whalen expressed regret that because "it has been necessary to modify our plans for the Hall of Music," Mr. Downes had felt he could be "of no further service" to the fair officials.

"It has been a great pleasure, and privilege," he wrote the resigning music head, "to have worked with you as director of music of the New York World's Fair. Your enthusiasm and devotion to your work have been outstanding and you may well be proud of the contributions you have made to the music of the fair and of the cooperation you have commanded from the musical world."

Many Attractions Cancelled

Among the programs cancelled are: the Polish Ballet which was scheduled to appear from June 5 to 18; New York Philharmonic Orchestra, June 10; Nino Martini, June 11; the Hungarian Opera Company's productions from July 3 to 15; Lawrence Tibbett's recital on Independence Day; a Swiss Festival on August 1; the visit of the Paris Grand Opera Company from August 12 to 28; and recitals by John McCormack and Josef Hofmann. The Japanese Ballet which recently opened a scheduled two-week appearance, closed on May 27.

RUTH M. FERRY
was National Biennial Chairman for the Baltimore convention

Johnson Named Music Project Director in New York City

Horace Johnson, composer, has been appointed New York City director of the Federal Music Project, succeeding Chalmers Clifton, resigned, according to announcement by Administrator Paul Edwards of the Federal Arts Project in New York, as this issue was going to press. Mr. Johnson was formerly managing editor of the Musical Courier.

and the broadcast, there was a performance of Progress, a Dance Symphony, by Estelle Dennis and the Dennis Dance Group. Miss Dennis devised the choreography and the music, performed by two pianos, was by Scott Watson, a student at the Peabody Conservatory. Clever use was made of lighting and the audience gave every indication of thoroughly enjoying the program which was competently presented.

Mrs. Ober Re-elected President

Mrs. Vincent Hilles Ober was reelected for two more years as president of the Federation, a richly deserved tribute to the fine work she has done during the biennium just concluded.

Other officers elected or reelected were: Mrs. H. Carroll Day, Albert Lea, Minn., vice-president; Mrs. Guy P. Gannett, Cape Elizabeth, Maine, vice-president; Mrs. E. W. Flaccus, Tucson, Arizona, vice-president; Mrs. William A. Goforth, Tulsa, Oklahoma, recording secretary; Miss Ruth M. Ferry, New Haven, Conn., treasurer; and Mrs. Joseph C. Byron, Hagerstown, Md., corresponding secretary.

In an exclusive interview following the close of the convention Mrs. Ober announced her great pleasure over the success of the American Music Festival in Baltimore.

"It takes rank," she said, "with the finest of our long list of successful biennials. An amazingly high standard was maintained by the many musical organizations who participated during the week. Not only were the programs of a uniformly high quality, musically speaking, but they were also presented with an increasing sense of showmanship, an important item these days and one that has to be reckoned with by all artists and musical groups.

Baltimore's "Firsts"

"I am also proud of the number of 'firsts' that were realized in Baltimore. We had our first massed chorus (of 1,000 voices) and our first sacred music festival. We also had our first American Composers' Forum, which was such an undoubted success that we have definitely determined to make it a permanent feature of all future biennials. We are also going to see that no less than half of all programs at our next biennial is to be devoted to works by American composers and every encouragement will be given soloists and groups to make their programs *all*-American.

"We are also proud," said Mrs. Ober, "that for the first time in the history of the Federation, there were representations from the music clubs of all 48 States. It is thrilling to see the slow, steady growth upward and forward. Our debt to Baltimore is a large one and our reception couldn't have been friendlier."

Incidentally, the convention was underwritten by local guarantors, which was also another "first" in the history of the N. F. M. C.

The convention was opened formally and with brilliance on the evening of May 16 at the Lyric Theatre where Baltimore Night was celebrated in a way truly worthy of the name. Franz C. Bornschein, distinguished choral composer of this city, conducted the Baltimore Music Club Chorus and the Baltimore Symphony Orchestra in a performance of his setting of Edgar Allan Poe's (Baltimore also claims him) The Conqueror Worm. This opened the program, following the Pageant of States Processional, during which units from all the States, marching behind their colorful banners, entered the auditorium while the orchestra, under assistant conductor Bart Wirtz, played Meyerbeer's Coronation March from Le Prophete.

Mrs. Martin W. Garrett, Local Biennial chairman, then introduced genial Mayor Howard W. Jackson, of Baltimore, who welcomed the delegates and guests and made brief reference to the important role as a pioneer this city has played in the musical history of the country. He also referred to Frederick R. Huber as the only Director of Municipal Music.

Mrs. Vincent Hilles Ober, National President of the N. F. M. C., then spoke briefly and, in conclusion, introduced Ruth M. Ferry, the highly capable National Biennial Chairman, and Mrs. Frank Stuart Rowe, president of Maryland Federation of Music Clubs and of Capitol District.

Orchestral Program

After the excellent performance of the Baltimore Music Club chorus of the Poe setting, the orchestra's guest conductor, Howard Barlow, of the Columbia Broadcasting System, directed the municipal orchestra in a spirited performance of the colorful Polovetsian Dances by Borodin. The remainder of the orchestral portions of the program included two movements from Deems Taylor's lovely Through the Looking Glass, Prelude and Liebestod from Tristan and Isolde and the Prelude to Die Meistersinger.

The soloist of the evening was Robert Weede, a former Baltimorean who once sold butter and eggs in this city to gather together the money needed to continue his musical studies. In 1927, he won second place in the national contest held by the N. F. M. C., after having won the local and district prizes. This appearance was a personal triumph and he received an ovation such as the Lyric has seldom seen. His joy must have been matched by that spread among those who had watched with interest and affection his entire musical career. After singing Where'er You Walk (Handel) and Largo al Factotum (Rossini), Weede gave two encores, with piano—The Open Road, one of his contest songs 12 years ago, and City Called Heaven, by Hall Johnson.

First Business Meetings

Delegates to the Convention registered at 8:45 on the morning of May 16 at the Lord Baltimore Hotel, headquarters for the gathering, and immediately went into business meetings. From 42 at this morning meeting, the number increased to 750 by the afternoon and units kept arriving every hour for the next day or two. An interesting address was given by Miss Dorothy L. McFadden, who told of Setting Standards in Music for Youth, and outlined some of the things she has

(*Continued on page 6*)

CROWNING THE KING AND QUEEN at the Past Presidents' Assembly Frolic. Mrs. A. A. Coult, mistress of ceremonies, bestows the diadems on Mrs. Vincent Hilles Ober and Nikolai Sokoloff. Dr. Sokoloff, conductor of the Seattle Symphony Orchestra, recently resigned his post as national director of the Federal Music Project.

Below, left, a choral outpouring.

Photos Courtesy Baltimore Sun

FREDERICK R. HUBER, Baltimore's Municipal Director of Music

AUGUSTANA COLLEGE A CAPPELLA CHOIR
of Sioux Falls, S. D., sang at the convention under conductor, Carl R. Youngdahl.

Federated Music Clubs' Meeting Emphasizes the Native Composer

(*Continued from page 5*)

done in opera and ballet for children whose discrimination powers she found highly developed and often surer in its judgments than adults who are apt to take what is put before them with small interest as to its quality.

Choral Groups Appear

During the afternoon, the Augustana College A Cappella Choir, of Sioux Falls, South Dakota, and Tippecanoe County Home Economics Chorus, from Indiana, were heard. Both groups came to Baltimore about an hour beforehand and left shortly after singing. The college chorus had left two weeks ago on busses, singing *en route* in order to finance its trip to the convention. Directed by Carl Youngdahl and singing three compositions by him, the mixed group of 50 voices, did an excellent job. The average age of the ladies from Tippecanoe was 49 and most of them were farm women, according to their conductor, Albert P. Stewart, who made a short explanation between two of the numbers on their program. Hazel Hallett, national contest winner in piano in 1927, was heard in three groups of piano solos. The Baltimore & Ohio Women's Club Chorus, directed, from the piano, by Virginia C. Blackhead, was heard in a varied program including compositions by two Baltimoreans, Franz C. Bornschein and Louis Cheslock. The chorus numbers 53.

Liebling Makes Dramatic Speech

A highly dramatic entrance for his address was made by Leonard Liebling, editor in chief of Musical Courier and first guest speaker on the convention program. Several times before Mr. Liebling was scheduled to talk, Miss Ferry had asked, over the public address system, if he were present. When the time arrived and Mr. Liebling still was absent, Miss Ferry, who had already lined up a substitute, was expressing her regrets that "Mr. Liebling couldn't . . . " when the gentleman in question, hat in hand and coat on arm, called out "Here I am!", as he came dashing down the aisle. A taxicab delay had caused his lateness. Mr. Liebling spoke on Music and the Radio, spicing his informal, unwritten talk with his customary wit and urbane charm. He pointed out, quite correctly, that it was the listener who, with his letters and requests, could increase the 12 per cent of good music heard on the radio to a higher and more desirable percentage. He wove a number of interesting anecdotes into his talk and received an ovation from the audience when, like Lady Godiva, he "reached for his close!"

The afternoon's program concluded with a performance by the Raleigh String Quartet, from Raleigh, N. C., of Beethoven's Quartet in F minor, op. 95 (Serioso).

Lobby Sings, held in the lobby of the Lord Baltimore Hotel, and conducted by Geoffrey O'Hara, Sigmund Spaeth and Dr. H. Augustine Smith, were the closing feature of each day. A large number of broadcasts to national radio net works were made each day during the convention so that those back home might also enjoy some of the convention's high lights.

Mrs. Ottaway Scores Poor Music

Delegates heard reports, among them one from Mrs. Ruth Haller Ottaway, former president who declared: "It is just as sensible to distribute poor milk to undernourished children as to distribute inferior music on a countrywide basis."

Mrs. Ottaway, as chairman of the Federation's committee on Young Artists and Student Musicians Contests reported that 244 entrants had competed this year in the student musician contests in 38 states, this representing an increase of 74 over those in the competition two years ago.

Mrs. I. D. Cole, of Amarillo, Tex., national chairman of music at state and county fairs, spoke of the increasingly important part music, in the form of large bands, orchestras and choruses, was playing in the fairs held throughout the country.

Mrs. Helen Harrison Mills, of Peoria, Ill., national chairman of the committee on international music representation, reported her committee had procured the presentation of music by 101 American composers in 47 countries during the last two years.

The afternoon session in the Lord Baltimore featured the Musical Arts Chorus of Y. W. C. A. of Easton (Pa.) a mixed chorus of 60 voices directed by Dr. John Warren Erb. Their program contained music by two Americans, Out of the Dark the Dreamers Came (Mabel Daniels) and The Winged Messengers of Peace (Henry Holden Huss). This program was arbitrarily ended in the middle of a number to permti the next soloist, Philip Frank, to start his broadcast program on time. Mr. Frank, an excellent young violinist and national contest winner in 1929, presented a group of four selections, accompanied by his brother, Bernard. His program included A. Walter Kramer's lovely Eklog. Mr. Frank's tone is large, warm and appealing, a virtue to which he adds a facile technic.

The highlight, chorally, of the afternoon was the appearance and singing of the Sovereign Singers from Joplin, Mo. This group of 34 women, conducted by Oliver Sovereign, with Mrs. Sovereign supplying excellent piano accompaniments, sang with exquisite taste and re-

(*Continued on page 33*)

Photo Courtesy Baltimore Sun.

JANE RIVERS,
granddaughter of the Governor of Georgia, plays the smallest harp in the world.

Salt Lake's Orpheus Club at the Baltimore Biennial

(Story on page 28)

American Lyric Theatre Stages New Native Operas and Ballets

The Devil and Daniel Webster Sounds Folk Note—Susanna, Don't You Cry, Adapts Foster Melodies

THE DEVIL AND DANIEL WEBSTER
By Stephen Vincent Benet and Douglas Moore
Fritz Reiner, Conductor
Staged by John Houseman
Production designed and lighted by Mr. Jones
Music Director, Lee Pattison
Associate Producer, Richard Aldrich
Choreography by Eugene Loring
Chorus under direction of May Valentine

Cast

Jabez Stone ..... John Gurney
Mary Stone ..... Nancy McCord
Daniel Webster ..... Lansing Hatfield
Mr. Scratch ..... George Rasely
The Fiddler ..... Fred Stewart
Justice Hathorne ..... Clair Kramer
Clerk of the Court ..... Edward Marshall
Simon Girty ..... Ernice Lawrence
King Philip ..... Philip Whitfield
Teach ..... Lawrence Siegle
Walter Butler ..... Don Lee
Smeet ..... W. H. Mende
Dale ..... Paul Roberts
Morton ..... James Chartrand
Other Jurymen: Jay Amiss, Karl Holly, Alan Stewart, James Gillis and Frank Chamberlain.

By HAROLD A. STRICKLAND

Dedicated to the "development of American music, drama and ballet," the American Lyric Theatre made its bow May 18 in the Martin Beck Theatre, New York, with the first hearing anywhere of the Stephen Vincent Benet-Douglas Moore folk opera, The Devil and Daniel Webster, under the baton of Fritz Reiner.

As a folk opera, the work ably fulfills its aim; it is different from what is usually considered in this category and it bespeaks an idiom that is inherently American. Basically, the score of Prof. Moore owes its antecedents to the New England which is the locale of its plot but the composer at the same time is not unaware of the so-called jazz idea permeating much of the scores created today. A dance tune that is Colonial in style is frequently injected as a sort of relief idea as the elements of the drama are built up and the finale is anticlimactal, only the recurring dance tune being heard. Incidentally there is no overture, the chorus being heard before the curtain is lifted.

Prof. Moore has tried to avoid a derivative style; in form and content there is no allegiance to any particular school. The *singspiel* idea of voices speaking with and without orchestral accompaniment and the song-speech of two gentlemen of Merrie England, famed as satirists, however, is utilized.

In the matter of operatic form there are choruses, quasi-recitatives and arias. The most moving moment of the work is the setting of the Benediction which Nancy McCord sang with just the correct amount of poignancy and the orchestra provided a subtle and almost unheard accompaniment. Mr. Reiner's hand, which kept the entire score at just the right pace, was effectively revealed in this moving episode.

Also the appeal of Daniel Webster to the ghostly jury has moments reminiscent of one Iago's personal conception of life although the text is plain jingoism and a waving of the American flag in the real Webster's manner. Here Prof. Moore has provided an atmospheric frame so that the text remains in mind rather than the music. Lansing Hatfield, singing the part, realized it was his moment and gave it stirring delineation.

The responses of the jurymen, few as they were, smacked much of the Gilbert and Sullivan idea. Furthermore the theatricalism of Faust was not forgotten either by composer or librettist.

The Story of a Yankee Faust

In fact, the tale might be styled a New England Faust for it concerns the ambitions of one Jabez Stone, formerly a poor farmer, who desires riches of possessions and political standing. In return he pledges his soul to the Devil and the latter comes to collect on the night of Stone's wedding. The farmer acknowledges the debt and his neighbors, who a moment ago had boomed him for the Governorship, now turn upon him. Daniel Webster, a guest, takes his case, in response to the pleas of the bride, demands a jury trial as the right of every free-born American citizen. His eloquence and stressing of the fact that an American cannot sell his soul to a "foreign potentate" wins over the jury which includes such malefactors as King Philip, Walter Butler, Simon Girty and other knaves of the netherworld and the Devil is thwarted, the final scene being the next morning with the neighbors back in the Stone home for breakfast with the usual New England pie.

The score is flexible, harmonically attractive and generally unobtrusive throughout. Simple and usually direct, the composer never makes it the vital factor but ably fits it about the framework of the Benet tale.

HIS SATANIC MAJESTY, in the person of George Rasely, tempts Nancy McCord as the heroine of The Devil and Daniel Webster, in the folk opera by Stephen Vincent Benet and Douglas Moore.

Photo by Vandamm Studio

Photo by Vandamm Studio

PRESENTING NEW AMERICAN OPERA SCORES TO NEW YORK PUBLIC LIBRARY.

Left to right, Clarence Loomis, composer of Susanna, Don't You Cry, based on Stephen Foster melodies; Douglas Moore, composer of The Devil and Daniel Webster; Bettina Hall, heard in a leading role in the former works; and Dr. Carleton Sprague Smith, chief of the Music Division of the New York Public Library, who accepted the scores for the music MSS. Collection of the institution.

Above, scene in Susanna, Don't You Cry, by Mr. Loomis and Sarah Newmeyer. Left to right, Michael Bartlett, Hope Manning and Bettina Hall.

John Gurney was a New England farmer who won sympathy for himself in the face of the trials he had to undergo. His enunciation added much to the contention that English can be used for opera. George Rasely as Mr. Scratch (as the Devil is known) again revealed his capabilities as a character singing-actor. The numerous others fitted into the effective picture arranged by John Hauseman as stage manager and Robert Edmond Jones whose skilful handiwork as managing director, was apparent.

Preceding the work, members of the Ballet Caravan offered Virgil Thomson's Filling Station, choreographic work, a score that is reminiscent at times but attractive. Lew Christiensen, who arranged the choreography, was the gas station attendant. Other principals were Erick Hawkins, Eugene Loring, Ray Weamer, Harold Christiensen, Anne Campbell, Ruby Asquith, Fred Danieli, Gisella Caccialanza and Dwight Godwin. Fritz Kitzinger conducted with understanding and appreciation.

Susanna, Don't You Cry, Has First Performance

The second production of the American Lyric Theatre, at the Martin Beck Theatre on May 22, was a musical romance, Susanna, Don't You Cry, based on melodies of Stephen Foster, by Sarah Newmeyer and Clarence Loomis.

This two-act work, a story of the period from 1851 to 1865, in eight scenes, had the benefit of distinguished collaborators. Lee Pattison was the general music director, Richard Aldrich the associate producer. The production was designed and lighted by Robert Edmond Jones, staged by José Ruben, with André Polah as the conductor, and the chorus was under the direction of May Valentine. In addition to the Loomis score, a special arrangement of the Act II minstrel scene and finale was by Hans Spialek.

A cast headed by Bettina Hall and Michael Bartlett had the advantage of

(*Continued on page 28*)

Menuhin Makes His Brilliant Annual Conquest of Parisians

Maurice Eisenberg, Budapest Quartet, Georg von Harten and Roesgen-Champion Score—Beethoven Cycle Held

By IRVING SCHWERKÉ

PARIS.—Yehudi Menuhin's annual reconquest of *la ville lumière* left nothing to be desired. With consummate mastery he took charge of two vast audiences at Pleyel Hall, and with brilliant aplomb guided them through the high and by-ways of a Brahms sonata (Mr. Hendrikendt at the piano), Bach's Partita No. 3, Ernst's F sharp minor concerto, the principal melody of which you all know in the guise of the one-time favorite: I'm a Yankee Doodle Dandy!

At his second seance, with the Colonne Orchestra, Paray conducting, he played Bach, Mozart, and Beethoven concertos. His dialoguing with the piano and orchestra, as the case might be, was always expressive, and in virtuoso pages his work was dazzling. People screamed themselves hoarse asking for and obtaining more.

The Budapest Quartet have enriched the town's musical experience by dedicating their art to a cycle comprising all the Beethoven quartets. The playing thereof being the last word of perfection from each and every angle, and the local taste having a decided turn in favor of good old Ludwig, these concerts came off as musical triumphs in the highest sense of the term.

Maurice Eisenberg, cellist *par excellence*, packed the Salle Gaveau for his annual recital. Opening with Beethoven's Sonata in D major, followed by Bach's Suite in C major for cello alone (Eisenberg is unique in this music) the artist rounded out his list with another sonata by Schubert and charming numbers by Debussy, Cupis de Camargo, Albeniz, and Sarasate. Each of Eisenberg's appearances proves his constant artistic growth, and the present seance gave another opportunity to admire his technic, fiery interpretations, and innate musicality. Of course, numerous encores were in order, and the evening ended with many encores. Mr. Kahn played the accompaniments.

In conjunction with a reception at the United States House, in University City, in honor of Mrs. Homer Gage, an interesting musical program was proffered by Mary Jane Gillan, cellist, and Gordon Jones, pianist. Mr. Jones, on his own, played a Ravel-Brahms group; together the young artists interpreted an Eccles sonata and pieces by de Falla and Joaquin Nin. Their work was accorded its merited measure of success.

Other events have amounted to such a deluge that only the briefest mention, if any at all, is feasible. A group of songs by Marguerite Roesgen-Champion, sung by Madeleine Mansion (Revue Musicale concert) disclosed this composer's exquisite lyrical gift. Berceuse au clair de la lune and Airs de Flûte were particularly delightful in the "enveloping atmosphere" that characterizes genuine song.

A program of English music, sponsored by the Revue Musicale, was well served by pianist George von Harten's performance of groups of John Ireland and Lennox Berkely. Purcell and Norman Demuth were played by Victoria Kimpley, Jacqueline Potier, M. Bartsch, René Le Roy, and Monique Haas.

Pianists who have given outstanding recitals include Anatole Kitain, Johnny Aubert, Niedzielski, and Miguel-Rajcovich, the latter a talented newcomer from Argentina.

PREPARING TO INVADE SOUTHERN HEMISPHERE.

Rose Bampton, soprano of the Metropolitan Opera, Wilfred Pelletier, Metropolitan conductor (left), and Ward French, director of Community Concerts, at a luncheon given in honor of Miss Bampton and her husband, Mr. Pelletier, just before they sailed for a 30,000-mile concert tour of South Africa. The tour, the first by Community Concerts to be held in South Africa, was organized by Mr. French, and a contingent of other leading artists will follow Miss Bampton and Mr. Pelletier.

LAURITZ MELCHIOR GREETS CROWN PRINCE FREDERIK,

right, of Denmark, at the opening of the Danish Pavilion at the World's Fair in New York. The Metropolitan Opera tenor sponsored a performance of Lohengrin in honor of the visiting royalty.

Hadley Memorial Gives Honors to Six

Nikolai Sokoloff, national director of the Federal Music Project, received the Henry Hadley Medal at the annual reception on May 12 closing the sixth season of the National Association for American Composers and Conductors. Dr. Sigmund Spaeth, president, made the presentation to Dr. Sokoloff for outstanding service to American music in giving native composers an important share on programs of the project.

Harold Morris received an award as the outstanding American composer of the year; Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra, for including an American work on each of his ensemble's programs; George Fischer for continued publication of American compositions; Ashley Pettis for his work as director of the Composers' Forum Laboratory; and Morris Novik, director of WNYC, for broadcasting native works.

Olin Downes, musical director of the World's Fair, spoke of a contemplated American Music Festival there this year. The musical program was given by Josephine Antoine, Metropolitan Opera soprano, with Thomas Richner at the piano; Morton Gould, composer-pianist; Robert MacGimsey, composer; and the Hall of Fame Singers, conducted by Alfred M. Greenfield. Mrs. Reginald de Koven, Mrs. Edward MacDowell, Mrs. Ethelbert Nevin and Mrs. Horatio Parker were guests of honor.

Stephan Hero Plays at Reception in White House

Stephan Hero, violinist, played at the White House reception given by President Roosevelt in honor of President and Mrs. Somoza of Nicaragua. He used the Duke of Cambridge Strad, formerly owned by Spohr. Vice-President and Mrs. Garner and government officials and diplomats heard the program.

Felix Knight Awards Scholarships

Two $500 scholarships have been awarded by Felix Knight, radio and concert tenor, to two West Coast singers in a competition in which more than 300 participated. Robert Stone, tenor, and Irene Thorborg, soprano, will study for a year with Mebane Beasley, California teacher, under whom Knight studied while still a novice. Twenty were named for the finals which were judged by representatives of the Metropolitan, Chicago, Paris and Royal Opera of Berlin companies. The tenor said the awards were an "expression of gratitude" to his teacher.

ELSE RYKENS

Else Rykens to Tour Here

Else Rykens, Dutch mezzo-soprano, who will make her American debut next season, has appeared in her own country, France, Switzerland, Germany and England. She was engaged by Pierre Monteux to appear with the Orchestre Symphonique of Paris and also sang with the Amsterdam Concertgebouw Orchestra under Bruno Walter and Willem Mengelberg. In England she was heard under the direction of Malcolm Sargent. Next season also, she appears at both Amsterdam and The Hague, with Mengelberg conducting.

Miss Rykens gave three Paris recitals last season. At the first Joaquin Nin, Spanish composer, was at the piano for a group of his songs. Poulenc assisted at the second, and for the third Louis Aubert and Gustave Samazeuilh appeared as accompanist. Her repertoire includes many modern French, Spanish and English songs.

North Shore Festival Is Feature Of Spring Fortnight in Chicago

(Continued from page 3)

ing the festival from Patten Gymnasium, the scene of many triumphant musical nights in past years, to a construction totally unfit for such an important event.

Bach's Passion According to St. Matthew received a magnificent performance a few years ago in Orchestra Hall under Frederick Stock's leadership and as the musical director of the Chicago Symphony Orchestra and of these festivities was in topnotch form when it was given at the first festival concert, a rousing performance was expected, but, try as he might, Stock could not surmount difficulties placed in his way by the architect. The Chicago Symphony sounded thin, the festival chorus blazed out tones that reverberated through our ears and even the soloists, all distinguished oratorio singers, were heard to poor advantage. The only redeeming feature was the voicing of celestial chants by the Northwestern University a cappella choir. Rosa Tentoni did her best to subdue her voice and yet, like her confrere, Frederick Jagel, her vocalism seemed pallid even when they delivered their lines with fervor. Elizabeth Wysor, contralto; Friedrich Schorr, baritone, and Mark Love, bass, were heard to better advantage, for low voices did not blast out and this triumvirate of fine singers shone with individual éclat.

The second concert brought Igor Gorin as principal soloist. His first contribution, Furibundo spiro il vento from Handel's Partenope, denoted his perfect understanding of the classics and his version of the Nemico della patria from Giordano's Andrea Chenier, dramatic to the extreme, won him nothing short of an ovation. Edwin S. Stringham's Nocturne for orchestra was featured, probably because the composer is an American and the work is dedicated to Hans Lange, who held forth at the podium throughout the evening in a manner entirely to his credit. Bach's chorale prelude, A Mighty Fortress is our God, transcribed for orchestra was featured, probably beperbly sung and played, opened the second concert most fittingly.

Wolf-Ferrari's The New Life had in soloists, chorus and orchestra a remarkable ensemble of virtuosi, to whom the name of Jane Anderson, pianist, must be added.

Naturally enough the last two concerts brought the throngs, for at the children's matinee their mothers and fathers came *en masse*, whilst Marian Anderson's innumerable admirers could have twice filled the hall, and Kirsten Flagstad's appearance in the evening climaxed the festivities. As Miss Anderson was unable to appear at the matinee, Mme. Flagstad replaced her at short notice and made everyone happy through her magnificent singing. Thus, the subscribers heard the great Wagnerian soprano on two occasions and were treated to a double order of Wagner. This year John W. Beattie had a full boys' choir and a full girls' chorus instead of the usual mixed group. Both distinguished themselves in miscellaneous songs.

Flagstad Impresses in Wagner List

Wagner and Beethoven were the composers inscribed on the final program. With Flagstad pouring out tones of golden splendor in Elsa's Dream from Lohengrin and arousing the throng by the magnitude of her vocal address in Brünnhilde's Immolation from Götterdämmerung, and Stock conducting as though inspired, the 1939 North Shore festival ended amidst the shouts of delighted music lovers. To Agnes Davis, Elizabeth Wysor, William Miller and Friedrich Schorr, the festival chorus and the orchestra goes collective praise for a meritorious performance of Beethoven's ninth symphony.

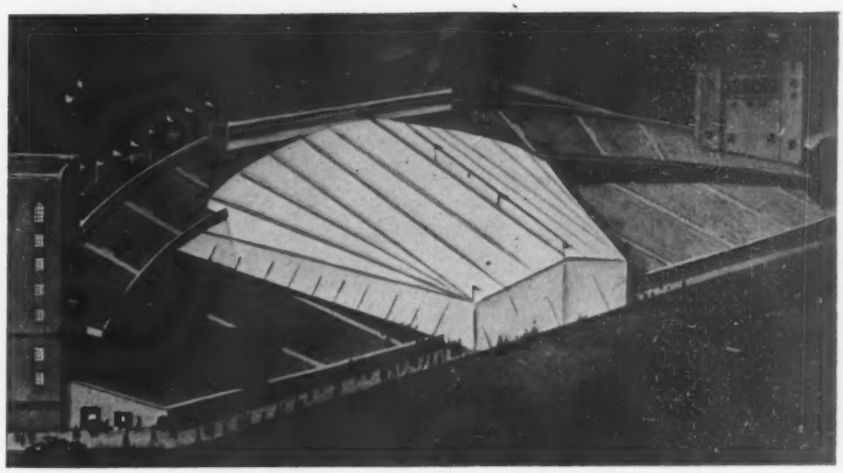
Helen Margolyne's Recent Engagements

During the past few weeks Helen Margolyne, soprano of the Chicago Opera, has appeared as guest artist before B'nai Morris Aid Society, at Jewish Peoples' Institute Monday night musicales, at Workman's Circle School and on the Forward radio hour, station WSBC.

Arendt-Podolsky Pupils in Joint Program at Sherwood School

Frieda Gross, mezzo alto, from Else Harthan Arendt's class, gave evidence of excellent training in a joint recital at Sherwood School. She used her naturally lovely voice with intelligent care in the Agnus Dei from Bach's B minor Mass and songs by Brahms, Respighi, Wolf, Diak and Sjöberg. The talented singer, however, should apply herself diligently

(Continued on page 16)



NORTHWESTERN UNIVERSITY CHORAL THEATRE
in Dyche Stadium, Evanston, Ill., scene of the North Shore Festival, May 16 to 20

Mertens Returns

Columbia Representative Completes Tours for Artists

Andre Mertens, Paris impresario and general European representative of Columbia Concerts Corporation, has returned to the United States after a three-month stay in Europe during which he arranged engagements for artists in London, Edinburgh, Paris, Budapest and Milan. He intends to remain in the United States for several months.

Abroad, Mr. Mertens directed the tour of Central Europe of the violinist Francescatti who has been engaged for further concerts in Milan, Paris and Scandinavia and also the Devi Dja Ballet from Bali which augmented its planned three performances in Budapest. The group, now in Germany after appearances in Italy, Yugoslavia, Roumania and Switzerland, is to visit France, England and Scandinavia.

Mr. Mertens brought to Columbia, among others, Mafalda Favero, La Scala soprano, Alessandro Ziliani, tenor and Robert Virovai, violinist, all booked for next season. While in Paris he arranged for practically the entire operatic ensemble at Rio de Janeiro at the request of the newly appointed French director, Louis Masson, who formerly directed the Opera Comique. Among those engaged were Eugene Szenkar, conductor; Margit Bokor, soprano; Frederick Jagel, Metropolitan Opera tenor, and the baritone, Pierotic, of the Vienna Staatsoper.

An operatic and concert tour in June and July will be made in Scandinavia under his direction by members of the Glyndebourne, Paris and Vienna State opera companies. Appearances are booked in Stockholm, Copenhagen, Oslo, Goteborg and Malmoe. He is arranging guest performances in Antwerp and Brussels of the ballet and orchestra of the Paris Grand Opera.

Through him the tenor, Mazaroff, of the Vienna Staatsoper has been engaged for the Florentine Festival and will sing the principal role in William Tell. The cast for Ravel's L'Enfant has been engaged from the Paris Opera.

Mr. Mertens has arranged a tour for Alexander Kipnis with engagements in Paris, Bordeaux, Vichy, Lucerne, Copenhagen, Stockholm and Oslo. He is also scheduling engagements for John Brownlee, Metropolitan baritone.

Rethberg Sails for London Opera Engagement

Elisabeth Rethberg, Metropolitan Opera soprano, sailed on the SS. Rex for appearances in Don Giovanni and other roles at Covent Garden, London. She then goes to her summer home at Ascona, Switzerland, for a vacation. In November, Mme. Rethberg returns for the new Metropolitan season.

HANS LANGE

DR. FREDERICK STOCK

JESSICA DRAGONETTE and SISTER MARY BEATRICE,
director of music at Georgian Court College, Lakewood, N. J. where the concert and radio soprano was heard recently in her annual recital.

Photo by F. W. Tupper.

NEW YORK CONCERTS

MAY 5

Elsie Anderson Promising vocal talent was disclosed in Steinway Hall by Elsie Anderson, young soprano, in a list that included arias of Handel, Korngold, Donizetti, Mozart and Gretry, Lieder of Mahler, Marx and Trunk, some French numbers and English items of Bax, Hageman, Watts, De Golia and Gibbs. Of coloratura potentialities, Miss Anderson revealed a well sustained vocal line and considerable interpretative skill. Ruth Freeman was the competent flutist in the Mad Scene from Lucia, and Sara Knight gave able pianistic support.

MAY 7

Federal Project American Concert Sunday evening saw Carnegie Hall well filled for a concert by Guggenheim Award winners under the auspices of the Federal Music Project, and arranged by the Composers' Forum Laboratory. The Federal Symphony Orchestra, led by Alexander Smallens, guest conductor, showed excellent rehearsal and musical results in its playing of the exacting native works. Aaron Copland's An Outdoor Overture proved a breezy, well-built concoction of exhilarating manner and simple thematic substance. First New York performance of Walter Piston's Concertino for piano and orchestra, with Johana Harris as the brilliant soloist, showed a loquacious but somewhat dry style of writing betokening, however, keen mental mastery of materials. Roy Harris' second symphony, also in a first Manhattan hearing, impressed by its rugged strength in the first and last sections, and the placid if somewhat static beauty of its canonical slow movement. Paul Nordoff was soloist with Allison Drake in his Concerto for two pianos and orchestra, a lively, slightly jazz-tinctured score, done ably. The final number was a powerful Prologue by William Schuman, a setting for mixed chorus and orchestra of a Poem by Genevieve Taggard, well sung by the chorus of the New York High School for Music, under Alexander Richter, guest conductor. Mr. Schuman showed one of the strongest talents of the evening. All the composers bowed to repeated ovations with the performers.

MAY 8

Sylvia Sapira In the first of a series of harpsichord recitals under the auspices of The League of Music Lovers, Sylvia Sapira in Town Hall presented twelve of the preludes and fugues from Bach's Well-Tempered Clavichord (Book I) and the G major chaconne and twenty-one variations of Handel. Miss Sapira showed deftness of technic. The young player, despite nervousness, gave a sincere and earnest performance.

MAY 9

Arthur LeBlanc A first New York appearance by Arthur LeBlanc, young French-Canadian violinist, was made in Town Hall in a recital under the patronage of the St. Jean Baptiste Society and Douglas S. Cole, Trade Commissioner for Canada, and Mrs. Cole. Possessed of a silken tone quality and musicality of nature, the personable young artist played with generally superior musicianship and distinction of approach. He was assisted by a small string orchestra in his performance of the Bach concerto in E major, given a pleasing reading. The Vitali chaconne, arranged by Charlier, showed his solo attainments, including clean intonation and smoothness of bowing, a sense of proportion in his phrasing, and good taste. In the Fauré sonata in A major, the exquisite measures of this untroubled, truly Gallic music were dispensed with clarity and fluent ease, the justness of pitch on all occasions being notable. The final part of the concert brought short works by Matheson-Burmester, Kreisler, Paganini-Kreisler, Debussy and Saint-Saëns. The audience was large and cordial in its acclaim of an exceptional new talent. The excellent accompanist was Sanford Schlussel.

LOTTE LEHMANN IN AUSTRALIA.

Soprano of the Metropolitan Opera is shown leaving the concert hall after her opening recital in Sydney. The Koala bear which Mme. Lehmann has under her left arm was presented to her by a group of school children, and was named in her honor.

Other Concerts

Other New York concerts between May 5 and 20 were given by the following in Town Hall: Music School Settlement, May 5; Zilberta Choral Society, May 6; Hyman Shulman, violinist, May 7; New York University Glee Clubs and Orchestra, May 11; Paulist Choristers, May 12; Abram Haitowitsch, violinist, May 18; and Miccu Music School, May 20. In Carnegie Hall, were Interscholastic German Glee Club, May 6, and Downtown Glee Club, May 10.

World's Fair Scene of Gala Programs

The second of the two programs sponsored by the Commissioner General of Brazil, presented on May 9, again held works of Villa-Lobos and Mignone of that nation and concluded with the rarely performed Faust Symphony of Liszt. Burle Marx again conducted the Philharmonic Orchestra. The Schola Cantorum and Brooks Dunbar, tenor, assisted.

If Mr. Marx planned to demonstrate that Villa-Lobos merits recognition as a well-rounded composer, his second program bore him out. The first item of this Brazilian author, Magic Windows was an exquisite series of mood portraits, romantic, wistful, transparent yet imaginative and notably descriptive. As compared with the second item, Choros No. 10, it is in miniature. The latter, primitive, aboriginal and a blending of the Indian and Portuguese idioms, is striking, forceful and well orchestrated. Preceded by a long orchestral introduction, a Portuguese popular melody is later woven into the complicated whole. The choral work simply adds to its massiveness and the sheer brutality of the entity is striking.

Mignone's Maracatu de Chico Rei, in five episodes, four of which are for chorus and orchestra and the finale a general dance of Stravinskian antecedents, is an admirable admixture of the Indian and South American idioms. By far the best episode is the Dance of the Six Slaves where the tonal portrait is notably illustrative.

Mr. Marx read these with enthusiasm and the Liszt symphony with romantically colored appreciation. Mr. Dunbar sang impressively in his part of the latter. The Schola singers ably fulfilled their part in the program. H. A. S.

Concert of Swiss Music

A generous representation of modern Swiss music was heard in the concert conducted jointly by Rudolph Ganz and Ernest Schelling with the Philharmonic-Symphony Orchestra, in Carnegie Hall on May 11, under the patronage of the Swiss Minister to the United States. Really two concerts in one, this list bristled with first hearings and employed four soloists.

Mr. Ganz conducted the first half, introducing to America a Ballade for saxophone, strings, piano and percussion by Frank Martin, an individualistic score of strong atmosphere, its difficult modernistic intervals played well by Cecil Leeson, saxophonist; a Concertino for piano and orchestra by Conrad Beck, with rich and involved polytonal texture, played with superb skill by Oscar Ziegler, pianist; and Gustave Doret's impressionistic and rather dated Suite Tessinoise (two movements). He also gave a first New York performance of Volkmar Andreae's dainty Little Suite, which has national coloring in parts.

Roger Aubert, gifted young Swiss pianist, was the brilliant soloist with the orchestra in Honegger's harmonically advanced Concertino, which features a movement based on American jazz rhythms. Mr. Aubert impressed by his deft and full-toned performance of notably virtuosic music. Mr. Ganz conducted all these involved new works with the utmost precision, poise and authority.

(*Continued on page* 15)

Rome Prize Won by Denny

The Horatio Parker fellowship in composition at the American Academy in Rome has been awarded to William Douglas Denny of Berkeley, Cal. He was born in 1910 in Seattle, studied with Paul Dukas under the George Ladd Prix de Paris awarded by the University of California, of which he is a graduate and faculty member.

Photo Courtesy Baltimore Evening Sun

MARJORIE LAWRENCE

(center), being inducted into Sigma Alpha Iota at its Baltimore luncheon on May 19, during the National Federation Biennial. At left is Gertrude Evans, national president of the honorary fraternity, and at right Mrs. Roy M. Downs.

Ann Arbor's 46th May Festival

(Continued from page 3)

plause upon the orchestral, choral and eminent solo artists. Congratulation also was heaped upon President Charles A. Sink and the other officers of the University School of Music, who arranged a program of notable interest and variety.

Earl V. Moore was again the musical director for the brilliant series. The Philadelphia Orchestra, conducted by Eugene Ormandy, with Saul Caston as associate, was the visiting instrumental group, and Georges Enesco and Harl McDonald were guest conductors.

The University Choral Union, founded in 1894 by the late Albert Augustus Stanley, served again as the backbone of the programs, under Dr. Moore. Juva Higbee had trained the Young People's Chorus.

Five major compositions by Beethoven, an evening of Brahms, an afternoon of Enesco and two compositions by Sibelius were outstanding ingredients of this festival. The Philadelphia Orchestra becomes increasingly important in these annual events, and, after four years, a friendly and familiar bond has developed between the players and the public.

Gladys Swarthout Appears

The first concert was marked by the delightful singing and charming personality of Gladys Swarthout as soloist and the performance of Strauss' Don Juan and the second symphony by Sibelius. The soloist offered four arias most acceptably, being recalled many times and responding with an encore by Granados. If Ormandy and his artists needed any proof of the audience's appreciation, it was forthcoming after the Strauss and Sibelius compositions.

Particular mention must be made of the fine work of the strings under the training of Alexander Hilsberg, concertmaster, and of the exquisite performance of the Geminiani *andante* for strings, harp and organ on Friday afternoon. It is always a pleasure to find Palmer Christian at the organ.

McDonald Leads His Symphony

The second concert gave ample opportunity to the University Choral Union under the guiding hand of Earl V. Moore to show its ability. This it did immediately in the fresh, youthful singing of Onward, Ye Peoples, by Sibelius. The guest-conductor, Harl McDonald, led his own third symphony, subtitled Lamentations of Fu Hsuan. The soloist was Selma Amansky, whose fine, resonant voice made a deep impression. The symphony, while faintly suggestive of the Orient, is a realistic expression of the modern idiom. Jan Peerce was the soloist in the Kodály Psalmus Hungaricus and shared the honors with the Choral Union, Dr. Moore conducting.

Serkin Plays Beethoven Concerto

The supreme performance for this concert was that of the fifth Beethoven piano concerto by Rudolf Serkin with the orchestra under the baton of Ormandy. It afforded one of the rare moments during the whole festival. He responded with two soli as encores, which further demonstrated his brilliant talent.

Besides the Geminiani work, Ormandy led the orchestra through the delightful Jenkins Fantasy in D major for five strings to open the third concert. It has been admirably transcribed for large orchestra by Cailliet. Owing to the illness of Juva Higbee, Roxy Cowin conducted the Children's Chorus, singing five songs by Schumann and Schubert, which is always an important part in the Friday afternoon concert.

Pinza in Solos

A memorable offering on this program was the performance of five arias by Mozart and Verdi by Ezio Pinza, no stranger to Ann Arbor and always a great favorite. Mr. Pinza is the possessor of a magnificent voice and dynamic personality. The ease with which he sings must make many a lesser light envious.

Brahms Program

The Friday evening list of Brahms works was made even more thrilling by Ormandy and the orchestra and the incomparable Marian Anderson, contralto. The Academic Overture is certainly most fitting in an academic setting and the reading of the first symphony as well as the perfect performance were outstanding, but the supreme sensation of the evening—and probably of the whole festival—was the work of Miss Anderson. For this concert standing-room was sold out days before the event. It is not only her voice which impresses but her amazing poise and calm mastery. Her singing of the Rhapsodie for alto solo with the men's chorus and four Brahms songs with orchestra was stirring. The undergraduates were most insistent in their demands for Negro Spirituals and would not be appeased until she herself explained that they would not fit into that program.

Enesco Feted

The afternoon program with Georges Enesco as guest leader and soloist, at the fifth concert, will long be remembered not only for the music but also for the contact with a quiet, unassuming man who is greatly gifted both as composer and as violin virtuoso. Saul Caston conducted the orchestra in the Beethoven Egmont Overture and in the Beethoven violin concerto. It is seldom one hears the strings of an orchestra applaud with fervor the performance of a violin soloist, but on this afternoon they were most demonstrative in showing their appreciation. The same can be said of the whole audience after Enesco had conducted his own Symphony No. 1 and his fascinating first Rumanian Rhapsody.

Otello Sung

The festival came to a close with the *gala* performance of Verdi's Otello on Saturday night. Dr. Moore and his Choral Union were never heard to better advantage, and the soloists sang as though inspired. It was an impressive list—Helen Jepson, Elizabeth Wysor, Giovanni Martinelli, Richard Bonelli, Giuseppe Cavadore, Arthur Hackett, and Norman Cordon. Of course the great burden of this opera is carried by Desdemona, Otello and Iago, in which roles Jepson, Martinelli and Bonelli were superb.

A word of appreciation is owing for the excellent program notes prepared by Glenn D. McGeoch, a member of the Music School faculty. They were never too technical, and always interesting and instructive.

SOLOISTS AND CONDUCTOR OF OTELLO.
Left to right, Arthur Hackett, Norman Cordon, Richard Bonelli, Helen Jepson, Dr. Earl V. Moore, conductor; Elizabeth Wysor and Giovanni Martinelli.

GEORGES ENESCO

GLADYS SWARTHOUT

RUDOLF SERKIN

MARIAN ANDERSON

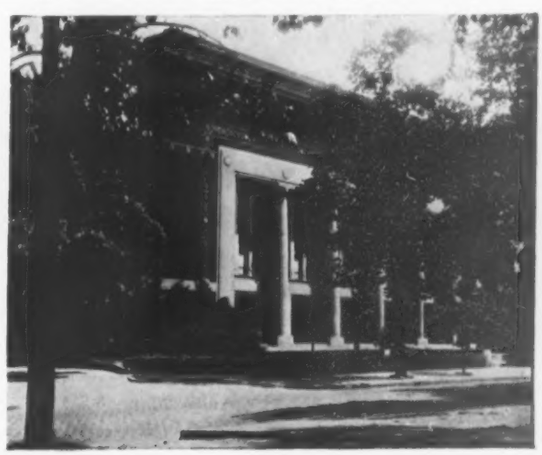
EZIO PINZA

Grobé for Montreal Festival

Edouard Grobé, tenor, just returned from Europe, appears on June 5, 6 and 7 at the Montreal Festival in Bach's B Minor Mass, Beethoven's ninth symphony and Mozart's Requiem.

A GROUP AT THE ANN ARBOR FESTIVAL.
Left to right, Alfred Reginald Allen, Dr. Harl McDonald, Mr. and Mrs. Jan Peerce, and Charles A. Sink.

At right, Hill Auditorium, at the University of Michigan, where the concerts took place.



Efrem Kurtz Added to Conductors for New York Stadium

Efrem Kurtz, musical director of the Ballet Russe de Monte Carlo, has been added to the conductors who will appear in the New York Stadium series this summer. He will be in charge of the New York Philharmonic-Symphony Orchestra during the week beginning July 5. A program of music by George Gershwin has also been announced, to be conducted by Alexander Smallens on July 10.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

TIBBETT

MENUHIN

MARTINI

FRANTZ

JEPSON

BAMPTON

ANTOINE

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

FINAL SCENE FROM KODALY'S FOLK-OPERA, THE SPINNERY, with principals including William Rosenfield as a Youth, Janet Burt as a Girl, Ilona Herman as the Housewife, and Howard Feiten as the Lover.

Photo by John Mihal, Jr.

Cleveland Orchestra Pledges Grow As City Rallies to Aid of Fund Drive

$80,000 Raised in $110,000 Goal—Kodaly's Opera Proves Colorful in American Premiere by Western Reserve Forces

By ROSE H. WIDDER

CLEVELAND, O.—Friends of the Cleveland Orchestra, embarked on a campaign to raise $110,000 for next year's maintenance fund, at this time have already secured $80,000 in pledges. For next year's twenty pairs of concerts an imposing list of soloists has already been announced. During July a series of twelve popular concerts under the baton of Associate Conductor Rudolph Ringwall have been planned for the Aquastage.

Opera Premiere

The American premiere of Zoltan Kodaly's opera: The Spinnery took place on the stage of Severance Hall, when the music department of Western Reserve University under the efficient and spirited guidance of Karl Grossman conducted the colorful, highly entertaining opus. More descriptive of its character would be to call it a succession of tableux from Hungarian folklore; typical folk tunes, dances and superstitions combine to create charming entertainment. Retracing his steps from the ultramodernist, Kodaly has succeded in writing lovely and effective music. Throughout the performance was most creditable; scenery authentic in character, the dances, prepared by the Hungarian, Eleanor Buchla. All soloists: Janet Burt, Ilona Herman, Carolyn Gillette, Howard Feiten, William Rosenfield and Cyril Chinn did excellent work.

One recalls with pleasure, that the same organization performed Hindemith's Hin und Züruck in its first American staging; it was repeated by request two years later.

Orchestra Season Ends

The twenty-first season of the Cleveland Orchestra reached a triumphant climax with a stirring performance of Beethoven's Ninth Symphony, concluding at the same time the current Beethoven cycle under Dr. Rodzinski's eloquent leadership. In an atmosphere at once festive and electrifying, the Philharmonic Chorus of 300, trained superlatively by Boris Goldovsky, joined the orchestra in Schiller's Ode to Joy; the four soloists, all from the Metropolitan Opera Company: Rosa Tentoni, Anna Kaskas, Paul Althouse and Julius Huehn did fine work in their exacting parts.

After the Coriolanus Overture, the conductor brought Victor de Gomez, principal of the cello section and a charter member of the orchestra to the front of the stage, and in a speech to the audience evaluating the distinguished services of Mr. de Gomez, bade him farewell and Godspeed upon his retirement to California, his future home; he also presented him with a scroll from members of the organization.

At the preceding pair of concerts Adolf Busch was heard in a finely conceived interpretation of the Beethoven Violin Concerto—true and sensitive artistry throughout with Dr. Rodzinski sharing honors for his collaboration. The program opened with thirty of the Bach-Goldberg Variations in the orchestral arrangement of Nabokoff, exquisitely done; and an illuminating performance of d'Indy's Symphony No. 2 closed this program.

Institute Presents Toch Opera

Another near-premiere took place in the same hall, when Boris Goldovsky directed the opera department of the Cleveland Institute of Music in a hilarious farce, stylized and in modern garb: Ernst Toch's The Princess on the Pea. All our moderns seem to revel in descriptive music; at the same time it was entertaining; the participants were duly in the picture, and Marcia Bissell (the Queen), Myron Ryan, Margaret Martin (the Princess), Stuart Groshong (the King), were supported by an efficient cast. This opera was preceded by Gianni Schicchi with James Meena in the name part and the same performers completing the list. Costuming and staging was especially commendable. Both performances were under the baton of versatile Boris Goldovsky.

Certificates for Teachers

Serious steps are being taken by the Ohio Music Teachers Association towards certification of the private music teacher. Before their annual meeting in Toledo, June 21, 22 and 23 at the Commodore Perry Hotel it is the aim of the organization to have on record a membership of 5,000 teachers of the Northeastern district, the center of which is Cleveland. Preliminary certificates are issued by a committee after examining credentials of applicants. Later, State legislation will be sought. Requests for certificates are pouring into the offices of the district chairman Harold Swingle and the executive secretary, John O. Samuel.

In the nationwide piano tournament 120 pupils of Greater Cleveland were enrolled and graded by Richard McClanahan of New York and Lucienne de Montford, Detroit. Pupils of Edgar Rose, president of the Northeastern district, Franklyn Carnahan, chairman of auditions and Charlotte de Muth Williams, were awarded superior ratings.

The Division of Recreation is announcing ambitious plans for musical productions during the summer. Under the direction of J. Noble Richards, who first organized the Federal Music Project in Cleveland, and has been serving as City Recreation Commissioner for the past three years, music has become an important recreational item, and he is sparing no efforts in offering park concerts, operas and operatic concerts with the cooperation of prominent Cleveland music studios. The first offering will be a Festival of Nations, in which the different phases of America's growth as a nation will be depicted in a musical pageant.

Youngstown Symphony Plans Seven Concerts

YOUNGSTON, O. — Seven concerts are planned for the fifth anniversary series of the Youngstown Symphony Orchestra under Michael and Carmine Ficocelli, conductors. The inaugural program on October 11 will have the Don Cossack Male Chorus assisting in an all-Russian program. Silvio and Isabel Scionti, duo-pianists Moriz Rosenthal pianist; Carmine Ficocelli, violinist, Jacob Huebert, cellist, and Herman Gruss, pianist; Helen Jepson, Metropolitan Opera soprano; and Albert Spalding, violinist, are to be heard at subsequent concerts. S. I.

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SONIA SHARNOVA Triumphs in Recital

Chicago Daily Tribune
THE WORLD'S GREATEST NEWSPAPER
MONDAY, MAY 8, 1939.

Sonia Sharnova Puts Individual Touch in Songs

BY CECIL SMITH.

In a well planned recital program Sonia Sharnova, ar established and valuable member of the contralto division of the Chicago City Opera company, sang a benefit recital in the Studebaker theater yesterday afternoon. The proceeds went to the scholarship fund of Omega chapter, Sigma Alpha Iota musical fraternity.

The opening group consisted of five interestingly contrasted arias from dramatic works by Gluck, Donizetti, Handel, Purcell, and Arne. In the rest of the program were a group of German lieder, four songs in English, and a generous assortment of exotic folk songs from Spain, Slovakia, and the near east.

Perhaps the dominating quality of Mme. Sharnova's singing is her magnificent assurance. Having long since passed out of the stage of worrying about the mere mechanics of singing, she is usually able to employ her voice as she wants to in order to project forcefully her individual conception of each song.

For Mme. Sharnova does possess genuine individuality, and she is not willing to present a song to her audience without making it profoundly her own. At its best, in the German lieder, this personal approach carries with it a deep understanding of the emotional power of the music. At other times it tends to become a superficial, if warm, external projection of her own temperament. But even though, as in Vaughan Williams' "The Water Mill," her notion of the music may be intellectually wrong.

CHICAGO AMERICAN, MONDAY, MAY 8, 1939

Music in Review

BY HERMAN DEVRIES.

Sunday, May 7, ushered in National Music Week, and Chicago will be the scene of many important musical happenings which will stretch themselves until after the Evanston festival, prefacing the one in Ravinia Park.

Eight musical events, including one operatic performance, crowded into a rainy Sabbath yesterday, with Sonia Sharnova of operatic fame topping the list with a recital in Studebaker Theater. Mme. Sharnova's rich and powerful contralto poured out a wealth of magnificent tones in her delivery of the classics, which were nobly defined with a style entirely fitted to such gems as Gluck's "Spiagge Amate," Donizetti's "Deh, non Voler," Handel's "Si tra i ceppi," Puecell's "When I Am Laid in Earth" and Dr. Arne's "Preach Me Not Your Musty Rules." It would seem that Mme. Sharnova's art is as eminently suited for the realm of oratorio as it is stunning in grand opera and in concert. In Edwin Karhu, the gifted songstress had an accompanist rarely sympathetic and giving orchestral support, matching in tonal variety the vocalism of the fine artist-recitalist in whose success he shared.

CHICAGO DAILY NEWS, MONDAY, MAY 8,

Music Views

Singing

BY EUGENE STINSON

LOVELY Sonia Sharnova's song recital at the Studebaker Sunday afternoon showed her to be in that mellow fullness of her powers which is the mark of a singer's early prime. She is America's closest hope of soon regaining a Margarete Matzenauer.

The gains she has recently made increase the smoothness and heighten the luster of a phenomenally dark and brilliant mezzo-soprano voice which retains the full of its singularly arresting texture. She herself is now free to express more fully the warm and human qualities of her feeling; and these, though they have brought her distinction in opera, are ideally at play in so admirably selected a recital program as she arranged for this occasion.

HERALD AND EXAMINER MONDAY, MAY 8

JANET GUNN.

THE OPERATIC contralto, Sonia Sharnova, was heard in song recital yesterday afternoon at the Studebaker Theater.

She made her program an exhibition of nuance, color and the subtleties of phrasing, with only an occasionally overstrenuous note in her high voice.

JOURNAL OF COMMERCE.

ON THE AISLE

Notes on the Sunday Concerts, Subsiding with the Melting of Spring Into Summer

By Claudia Cassidy

SONIA SHARNOVA sang at the Studebaker to benefit the scholarship fund of a music group. Best known as a heroic contralto of the opera, Mme. Sharnova had arrived at her English group when I reached the Studebaker, and she sang it with warmth and communication and the sort of enunciation that needed no printed text. Vaughan Williams' "The Water Mill" was delightfully done. Her accompanist was Edwin Karhu, who knows how to support a voice.

• • •

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Bethlehem's 32nd Bach Festival Is Marked by Debut of New Conductor

(Continued from page 3)

eral hundred additional music-lovers listened from places on the verdant Lehigh University campus. The audience was again representative of leaders in many walks of life.

The choir of 240 mixed voices was assisted by some 45 players of the Philadelphia Orchestra, who provided the accompaniment, in addition to Dr. T. Edgar Shields, organist, and Gretchen Newhard, pianist. The Moravian Trombone Choir played its time-hallowed chorales from the belfry before each session.

The roster of soloists for the festival underwent one change almost at the eleventh hour, when Corleen Wells, soprano of New York, was called to take the place of Jeannette Vreeland, who was prevented from appearing by an indisposition. The others were Lilian Knowles, contralto; John Jameson, tenor, and Keith Falkner, bass.

Four cantatas, a motet and the Magnificat made up the program at the afternoon and evening sessions of the first day, and the customary hearing of the Mass in B minor (first presented on this continent in its entirety at Bethlehem in 1900 under Dr. Wolle) took place on Saturday.

New Spirit Infused

Under the galvanizing direction of Ifor Jones, a thirty-nine year old native of South Wales, who studied at the London Royal Academy of Music under Sir Henry Wood, Bethlehem tradition bequeathed by the inspired Dr. Wolle has been retained, but with the addition of some invigorating new blood, in an interpretative sense.

Mr. Jones came to Bethlehem as a sort of "dark horse." He had, however, been active in this country for a decade, having come to the United States in 1927, toured as an organist, then accepted a post as professor of theory and composition at the Women's College of the University of New Jersey. In New Brunswick he founded a Bach Cantata Club, played organ recitals of Bach's works, and formed a Handel Choir, with which he gave Messiah performances. Meanwhile he had served as organist of the Presbyterian Church, Bound Brook, N. J., and as conductor of various choral organizations in Plainfield and Westfield.

Unknown to a majority of Bethlehem festival patrons and having to work with a choral body and orchestra new to his hand, the newcomer in a winter of intensive rehearsals since his arrival in the community won the ardent loyalty both of the singers and instrumental ensemble. The result was a festival that rose to successively higher peaks, until the reading of the Mass on Saturday constituted a triumph of inspirational fervor and musical effectiveness.

First Session

The first afternoon was devoted to the church cantata No. 69, Praise Ye the Lord, O My Spirit, for four soloists and chorus, the motet, Come, Jesu, Come, for unaccompanied double choir, and the cantata No. 71, God Is My King, for tenor, bass, contralto and chorus.

The last work in particular, written for the installation of the town council at Mühlhausen, has a semi-secular dramatic framework, a bold melodic plan, and freedom of writing, that appeal strongly to modern listeners. The tenor aria with interpolated fragments of a chorale by the chorus is particularly delightful.

The earlier cantata also boasts attractive arias for the contralto and bass, both of which were performed with effectiveness, the instruments weaving a beguiling florid obbligato to their tender and devout texts. The motet was less triumphantly voiced, as tone quality and intonation presented momentary flaws in an otherwise well-conceived presentation.

On Friday evening a stunningly effective and well contrasted program opened with the cantata, Thou Guide of Israel (No. 104) for tenor and bass soloists and choir, continued with the solo cantata, It Is Enough (No. 82) for bass soloist, and concluded with the Magnificat. Du Hirte Israel begins with a vigorous chorus, followed by recitative and arias for the tenor and bass—the latter's benignant air, Whom Jesus Deigns, being the musical highlight—and concludes with a fervent chorale.

Mr. Falkner's singing of the exacting solo cantata, ranging in its poignant intimacy and variety of moods from resignation, to musings on death and finally to joyful welcome of release, was one of the high points of the festival. The aria, Slumber On, O Weary Spirit, reminiscent in theme of the lulling final double chorus of the St. Matthew Passion, was voiced with so much sensitiveness and lyrical charm as to be memorable.

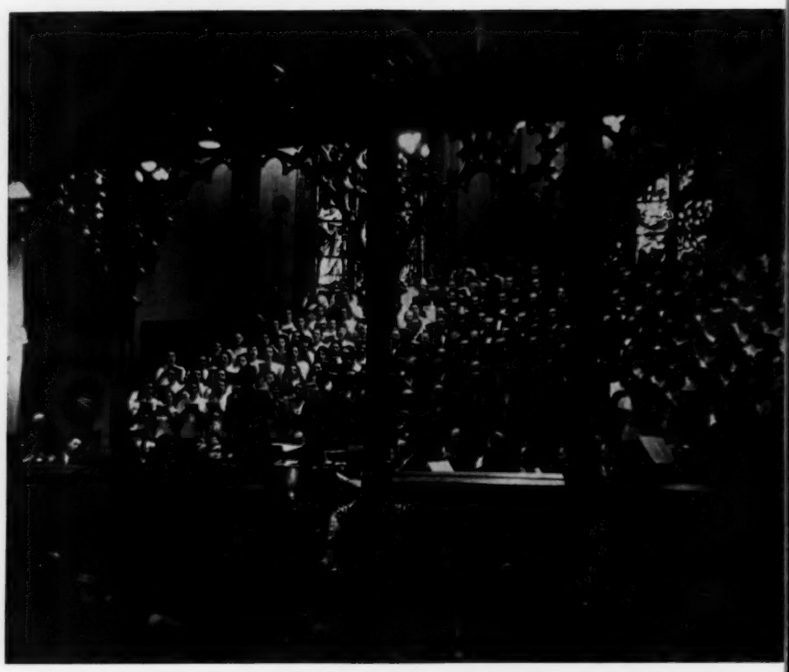
The Magnificat was preceded by a most beautiful *a cappella* performance of the chorale, World, Farewell, sung in memory of Vernon K. Melhado, long one of the choir's loyal patrons. Conceived in the composer's more formal manner, with resounding trumpets as background for the opening choral paean, the Magnificat introduced apt solo contributions by all the soloists. Perhaps the high points of an increasingly powerful and dramatic reading were the duet for contralto and tenor, Et misericordia, done with operatic fullness and brilliance of tone by Miss Knowles and Mr. Jameson, and the former's rich-voiced rendition of the aria, Esurientes implevit bonis, one of the most gracious pages in all of Bach. The following trio, sung by all the feminine voices of the choir, also merited praise, as did the resounding polyphony of the final chorus, in which Mr. Jones and the singers crowned a striking achievement with a climax of irresistible power.

Mass Provides Climax

Saturday found a threat of showers in the air and an atmosphere of moist closeness, which must have been trying to the participants. Nevertheless all concerned triumphed in overcoming these difficulties.

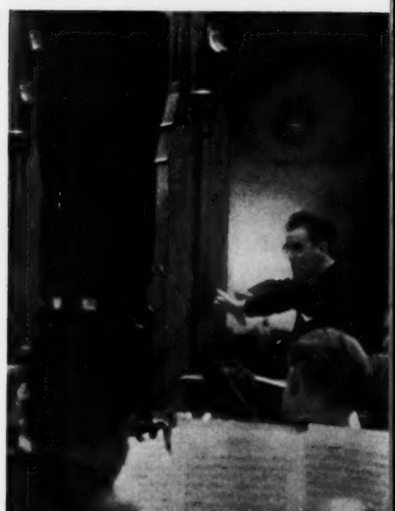
The Philadelphia Orchestra men played as if inspired. It is said that they found the new leader's cues and dynamic signals clear and precise.

(Continued on page 26)



THE BETHLEHEM BACH CHOIR
with its new conductor, Ifor Jones, presenting its thirty-second festival in Packer Memorial Church, at Lehigh University. At right, Mr. Jones at rehearsal with the orchestra.

Photos by Dr. H. A. Rothrock, Jr.



Boult to Lead British Concerts at Carnegie Hall

Two British concerts at Carnegie Hall, New York, are led, June 9 and 10, by Sir Adrian Boult, director of the BBC concerts in London. Following these Sir Adrian goes to Ravinia Park to conduct for two weeks. Annie Friedberg, his manager, has arranged several radio concerts for Sir Adrian.

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Olin Downes,
N. Y. Times, May 8, 1939

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World's Fair Music

(Continued from page 10)

With the soloists he enjoyed numerous recalls for distinguished work.

In the second half, Mr. Schelling mounted the podium to conduct five pieces, including his own Concerto for Violin and Orchestra, in which Mishel Piastro was the accomplished and successful soloist. The score, dating from 1917, is virtuosic and well-written. The first American hearing of the finale from Hans Huber's symphony (No. 2) in E minor, based on Boecklin paintings, revealed a sensitive, descriptive work in the older manner familiar at the turn of the century.

A first New York performance of two symphonic interludes from Ernest Bloch's lyric drama Macbeth was of considerable interest, revealing the earlier Bloch with penchant for tonal coloring of a quasi-Wagnerian richness. A first American hearing was given of Emile Blanchet's Soir de Ramadan, picturing the Mohammedan feast-day with clicking and pseudo-Oriental rhythms. Honegger's Pacific 231 concluded at nearly 11:30 o'clock a program which might well have eliminated at least two works.

Mr. Schelling received warm applause both after his concerto and for his graceful and spontaneous readings of the colorful scores. He shared the applause of a distinguished audience with the hard-working orchestral musicians.

R. M. K.

Jan Kiepura in Recital

The first of the special World's Fair series of recitals by well known artists was given at Music Hall in the Exposition grounds on May 14 by Jan Kiepura, Polish tenor, who sang a program mostly of operatic arias, interspersed with two songs by Marczewski and Nowowiejski, Rossini's La Danza and Brindisi and Ay, Ay, Ay, by Perez-Freire. The arias were Celeste Aida, the Dream from Manon, and excerpts from Werther, Martha, Bohême, Tosca and Turandot.

Kiepura's voice, in excellent estate, his feeling delivery, bravura style and engaging stage-manner, won the audience completely, and he had to add numerous encores to his regular program. L. L.

Second Rumanian Program

The Philadelphia Orchestra was led by Georges Enesco in the second concert which this leader has given of music by himself and his countrymen under the auspices of the Rumanian High Commission, in the Metropolitan Opera House on May 14. Most of the music had been introduced by Mr. Enesco in his guest appearances with the Philharmonic Orchestra in the last two seasons.

His second orchestral suite, in C major, began the evening—a work based on classic dance forms but with some individual national coloring. Then came Alessandresco's fluently scored impressionistic poem, Acteon, picturing the fate of the brash male who dared to peep at Diana bathing in a forest pool. Shorter excerpts were heard from Mihail Jora's suite, Moldavian Landscape, pleasantly nostalgic music of folk coloring, and from the opera De la Matei Citire, by Nonna Otesco, which in turn describe a nocturnal scene near a monastery and a vivid Rumanian dance episode. Dino Lipatti's colorful La Chef (Merrymaking with Gypsies) provided an infectious rhythmic interlude, and last came Enesco's familiar first Rumanian Rhapsody. Throughout the orchestra played with excellent tonal quality. The conductor's conscientious and sensitive style scored strongly with a large audience.

R. M. K.

Grace Moore's Recital

Another recital (the second) in Music Hall at the World's Fair, was that of Grace Moore, who on May 21, attracted a goodly host of her admirers this Sabbath afternoon.

Miss Moore, fresh and vibrant in voice and cheerful and dynamic in personality, did excellent singing and intelligent interpretations, meriting the uproarious receptions extended by the listeners. They were in the mood for a dessert of encores, and Miss Moore contributed them generously.

She sang a not too heavy program, consisting of Il est doux, il est bon (Massenet's Herodiade), Air de Lia (Debussy's L'Enfant Prodigue), La Mort des Amants (Debussy), Bolero (from the original score of Carmen), J'ai pleuré en Rêve (Huë), Waltz (Arensky), Toi Seul (Tschaikowsky), all in French. Depuis le Jour (Charpentier's Louise) was an encore. Another added number, in Italian, was Un bel di (Puccini's Madam Butterfly).

In English came Serenade (Carpenter) Who'll Buy My Lavender? (German), The Little Dancers (Hageman), Spring Voices (Quilter). The Lord's Prayer (Malotte).

The able accompanist, Lester Hodges, obliged with some fluently played piano solos, The Convent (Borodin), Pastourelle (Poulenc) and Aragon (Longas). L. L.

Tokio Ballet in Debut

The Cherry Blossom Ballet, forty girls from the Takarazurka Theatre, Tokio, made their debut on May 21 inaugurating a two weeks' engagement. Frederick Schang, New York concert manager, had seen the ballet at the San Francisco Exposition and suggested their New York appearance to the Fair committee. Their program was a diversified one, including traditional and more modern and less Oriental numbers. The music is written in the Occidental style and played by a Western orchestra There was more Japanese flavor to the singing of Momozone Yumika, Hibiki Tusizi and Miura Tokiko. Kyo Sakai and Sukeyoshi Tsukui were the conductors. S. A.

Schwerké Addresses Students

PARIS.—Irving Schwerké, General European Representative of Musical Courier, was guest of honor and speaker at the assembly of the upper school of students at the American High School of Paris, May 1, 1939. Mr. Schwerké recounted his experiences as critic and read from his book, "Views and Interviews."

VIOLA PHILO,
soprano, has gone under the management of B. Mary Pingle. Miss Philo was soloist at the Radio City Music Hall, New York, during the week of May 16.

NEW YORK WORLD-TELEGRAM,
WEDNESDAY, MAY 10, 1939.

Canadian Violinist in Fine Performance

By PITTS SANBORN.

A fine new talent—new so far as this city is concerned, though not to Canada and certain European countries—was disclosed at the Town Hall last evening by a young French-Canadian violinist, Arthur LeBlanc. An audience of good size responded enthusiastically to his playing, even interrupting once in the middle of a number, and insisted on additional pieces after the program had been disposed of.

Mr. LeBlanc began the evening with Bach's E major concerto to the accompaniment of a string group. Here the Adagio was notable for purity and dignity of style and an elegance of delivery that is characteristic of the best French violin school.

To piano accompaniment Mr. LeBlanc was next heard in the Vitali Chaconne, and after that he and Sanford Schlussel, the officiating pianist, collaborated in Gabriel Faure's A major sonata for violin and piano.

Faure is a composer who is not yet appreciated in this country at his full worth. Such a performance as was accorded the sonata last evening is well calculated to increase his fame. Mr. LeBlanc has caught the composer's somewhat elusive spirit and knows how to communicate it to his hearers.

It would be hard to say whether he was more at home in the lyric measures of the Andante or in the graceful caprice of the following Allegro vivo. Both were done in a way that must have made clear to any attentive listener why Faure has been spoken of as a French Schumann.

A group of shorter pieces rounded out the program. In an air by Matheson, edited by Burmester, and also in Debussy's "En Bateau" the beauty of the violinist's tone and the grace and warmth of his cantilena were again delightfully exemplified.

In Paganini's Caprice No. 20, edited by Fritz Kreisler, and especially in the "Introduction and Rondo Capriccioso" of Saint-Saens, Mr. LeBlanc displayed his technical prowess in a way that provoked veritable ovations.

Cordial praise is due Mr. Schlussel for his excellence at the piano.

• • •

"Mr. LeBlanc's debut was obviously a purely geographical one, for he displayed none of the characteristics of a debutant, his musical aplomb and technical assurance being as clear evidence of substantial concert experience as his artistic phrasing is of French ancestry."

O'G., New York Post, May 10, 1939.

"With a well developed and consistently reliable technique, Mr. LeBlanc impressed as a musician of consequential attainments." *New York Herald Tribune, May 10, 1939.*

"His musicality is genuinely self-motivated."

New York Times, May 10, 1939.

"The recitalist revealed a well developed technical equipment and a sound musical sense. His playing was accomplished with vitality and he produced a good-sized tone of generally even quality." *Brooklyn Eagle, May 10, 1939.*

ARTHUR LE BLANC

Next New York appearance will be at CARNEGIE HALL, JULY 6, 1939

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Chicago Concerts Include Notable Choral, Chamber and Recital Bills

(Continued from page 9)

to developing her lower register which lacks power and resonance, but assiduous work should bring out its apparent luscious quality. Robert Kline and Francis Stevenson, piano students of Leo Podolsky, "stole the show" with their clean-cut, brilliant two-piano playing in Mozart's D major sonata, Saint-Saëns' variations on a Beethoven theme and numbers by Arensky and Chasins. They are outstanding musically, technically and interpretatively and have benefited from Podolsky's thorough training.

Kolisch Quartet in University Series

A memorable series of five chamber music concerts was provided by the Kolisch String Quartet at the University of Chicago during the first week of May. This foremost ensemble played the quartets of Bartok and Beethoven in ideal fashion and enthused numerous musicians and chamber music devotees. The cycle was sponsored by Elizabeth Sprague Coolidge.

Chicago Bach Chorus Heard

The Chicago Bach Chorus's spring concert brought forward seventy-seven men and women at Orchestra Hall in a program chosen with a view of displaying their manifold merits, the principal of which lay in a homogeneity of tonal sonority, fine musicianship, excellent attacks and clarity of diction. A choir that can sing the cantatas, Christ Lay in the Throes of Death and O Eternal Fire, as gloriously as this cohort of fine singers must be ranked among foremost Bach organizations. Esther Hart, soprano; Marcia Sandahl, contralto, and Raymond Koch, bass, shared in the honors of the performance.

Norwegian Royal University Chorus

Under the patronage of His Royal Highness the Crown Prince of Norway, the Norwegian Royal University Chorus gave a concert at the Auditorium under the direction of Sigurd Torkildsen during the royal couple's Chicago visit.

Civic Music Association's Annual Festival

Six hundred children forming the combined choirs of the Civic Music Association held the place of honor in the annual festival in Orchestra Hall. The youngsters sang lustily compositions of many nationalities with a variety of tonal nuance not expected from so large and so young an aggregation. The Civic Orchestra lent admirable support.

Sonia Sharnova in Benefit Recital

Sonia Sharnova, contralto of the Chicago Opera, sang herself into the hearts of a large audience whose presence at the Studebaker Theatre benefited handsomely the scholarship fund of Sigma Alpha Iota's Omega chapter. In glorious fettle, the popular songstress voiced songs by Donizetti, Purcell, Dr. Arne, Handel, Schubert, Strauss, Mana-Zucca, and Carpenter as well as folksongs by composers of Spain, Russia, Germany, France and Palestrina with a wealth of tonal splendor that often quickened the pulse. To accomplish this a singer must go beyond beautiful vocalism and this Sharnova did on this memorable occasion, rising to new heights not only by the suavity of her song but more especially by the intellectuality of her interpretation.

Clarita Martin in Four Dance Programs

Clarita Martin's four appearances on consecutive nights in the Art Institute Members' Dance Series must be pronounced one of the events of the season. Beautifully costumed in gowns designed for her in Spain, Miss Martin captivated

CLARITA MARTIN

the eye as her manipulation of the castanets fascinated the ear. In this American girl the Iberian school of the dance has one of its best exponents. Likewise the composers of Spain have in her an interpreter who brings out in rhythmical accent the message of the composition with a subtlety and gracefulness uncommon among Andalusian dancers. Verve, chic and refinement are other prominent qualities that made her program unique in many respects. Superbly seconded by Jeronimo Villarino, a guitarist who can also sing, and Owen Hayes, a pianist-composer of no small ability, Miss Martin displayed the complete gamut of an art that has increased annually until it has now reached the acme of perfection.

Gardner Read Directs Own Work with Illinois Symphony

The 26-year-old Gardner Read's Passacaglia and Fugue, which made a decided

Photo by Maurice Seymour

LOLA FLETCHER,

soprano of the Chicago City Opera, opened a series of programs by members of Mu Phi Epsilon Sorority at the Goodrich Tire exhibit at the New York World's Fair, before 2,000 listeners on May 19. Her program, including Josephine Forsyth's Lord's Prayer, Recli's Bergerette, The Last Rose of Summer from Martha and Ah, Fors' è lui and Sempre libera from Traviata, was broadcast.

success when performed on last summer's opening program at Ravinia under Artur Rodzinski, received first Chicago presentation by the Illinois Symphony with the composer conducting May 14. The work again impressed by its masterful construction and effective orchestration. Superbly conducted, it won many recalls for the composer-conductor who modestly acknowledged the applause for a work destined to be retained in the regular repertoire of our leading orchestras.

Musical Guild Presents Debutantes

In presenting Constance Clare, pianist, and Shirley Evans, cellist, in recital at Kimball Hall, the Musical Guild made known two young artists destined to win recognition, for both are talented and should develop in their art with further application to their tasks.

Swedish Glee Club Under Harry T. Carlson

At its annual spring concert in Orchestra Hall the Chicago Swedish Glee Club distinguished itself in a program made up principally of Scandinavian chorales. Conductor Harry T. Carlson has developed the forty-five male choristers into so many fine singers capable of producing pianissimos of lofty beauty in altitude and stentorian tones in the lower register. Fine attacks and tonal balance are other qualities on which they have been well drilled and their diction matches in clarity the volume and beauty of their vocalism.

Louise St. John Westervelt Directs Spring Festival Music

Again this year the musical portion of the annual spring festival at National College of Education was an outstanding feature. Louise St. John Westervelt, who heads the music department, once more showed her efficient faculty for program building and authority as a choral leader in the musical episode, June in England, which added another feather to her well plumed cap. Her well trained choir did some delightful singing in modern and old English songs by Grainger, Purcell, Morley, Rosemary, Moffat, Matthews and Fletcher. Lovely tone coloring and fine rhythmic accent marked their work throughout and won enthusiastic approval.

Five Devries Students Engaged by Opera

Five singers studying with Mr. and Mrs. Herman Devries have been engaged by the Chicago City Opera for the coming season. Helen Margolyne, Monna Van and Blanche Bradley, sopranos who made debuts last season, have again been signed up; Desault Kirk, baritone, and Bessie Heinrich, from Milwaukee, have also been contracted and will have their first appearances early in November.

Vivian Della Chiesa Sings at Muzio Mass

Vivian Della Chiesa was the soloist at the third anniversary memorial mass for the late Claudia Muzio at Our Lady of Sorrows Church on May 20.

Madeline Seymour Sings at Illinois Convention

Madeline Seymour, soprano, was enthusiastically applauded for her beautiful singing at the presidents' luncheon during the convention of the Illinois Federation of Music Clubs in Springfield, May 2. Her group comprised Berlioz' Absence, Elsa's Dream from Lohengrin and I Arise from Dreams of Thee by Huhn-Wagner.

Howard Wells' Pupils Activities

Recent activities of artist students of Howard Wells include the following: during April and May Willis Charkovsky gave recitals at the Chicago Woman's and Renaissance Clubs; at Riverside, Ill.; two in Oak Park, including a two-piano program with Julian Leviton; at Morton high school and in Dixon, Ill. Roselle Bezazian was heard in recital at Vassar College. Arnold Miller played in Albany Park and Urbana, Ill., and in Madison, Wis. Ruth Cartwright filled dates in Evanston, Ill., including an appearance

(Continued on page 20)

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Metropolitan Ends Gala Spring Wagner Season

An uplifting and altogether remarkable evening was that of May 8, when Die Walküre was sung. Was it due to the sponsorship of the World's Fair, the rapt response of the audience, the superb cast, or the propulsive conductor and skilled orchestra? Perhaps all those factors helped, and the credit may be divided equally among them.

Flagstad and Melchior as the heroic chiefs rose to imposing heights in their handling of action and vocalism. No trace of fatigue or routine after the strenuous Winter season of those abidingly popular artists. Thorborg repeated her compelling version of Fricka, an interpretation altogether incisive and most pleasing to the ear and the eye. Irene Jessner was an appealing and thoroughly musical Sieglinde. Emanuel List offered his established and strongly characterized Hunding, with a sonorous bass background. Friedrich Schorr, despite some questionable top tones, made the Wotan a noble and commanding figure. Erich Leinsdorf, the new young conductor, took hold with unflagging vim and feeling, and gave the most searching and heartfelt reading the Metropolitan has known for many a year.

A packed house thundered applause, cheers and recalls that formed a truly hurricanic demonstration.

Götterdämmerung Closes Cycle

Finishing in a blaze of glory vocally, the Wagner Nibelung Cycle at the Metropolitan (given in connection with the World's Fair schedule of featured tonal events) on May 12 drew a capacity attendance and stirred up intense and prolonged enthusiasm. The unfamiliar aspect of the audience proved that many out of town hearers availed themselves of the chance to experience the mightiest of the Ring music dramas.

Flagstad gave a thrilling interpretation of Brünnhilde, with superb singing and compelling action. Melchior rose to appropriate heights (not only in stature) as Siegfried, and never has made the death of that hero more impressive. Thorborg, the always perfect Wagnerite, was magnificently dramatic in her great scene as Waltraute. Julius Huehn gave a deeply intelligent and stylistic protrayal of Gunther. List, the Hagen, made that character properly grim and incisive. Dorothee Manski repeated her telling impersonation of Gutrune. Arnold Gabor registered strongly as the vengeful Alberich.

Bodanzky has put more sweep and fire into some of his previous conductings of Götterdämmerung, and the orchestra likewise did not reach its best possibilities on the present occasion. The scenery of the cycle needs thorough overhauling. Its shabbiness must have surprised some of the new visitors, who probably imagined that everything at the Metropolitan is on the most imposing and luxurious scale.

Tristan and Isolde

World's Fair visitors thronged the Metropolitan again on May 15, for this further performance in the course arranged for their particular delectation. The enthusiasm aroused by the artistic doings of the evening reached impressive heights, and physically directed itself of course toward the singers and the conductor.

Flagstad, best of all Isoldes as to plenitude and quality of voice, had Melchior as her Tristan, and he too gave lavishly of powerful and tender tones. Both characters were limned with powerful and touching effect.

Thorborg, the Brangäne, matched the other two in kind, and her delivery of the first act was as memorable as her haunting song on the ramparts in Act II.

List's King Marke had its customary nobility, and Huehn enacted and sang Kurvenal admirably. The rest of the roles were in the capable keeping of Gabor, D'Angelo, Witte and Laufkoetter. The Bodanzky reading of the score showed its established art and authority, even though his orchestra was technically not as secure as usual.

Parsifal in Fair Series

When today's musical history is recorded in the future, it is probable that the Metropolitan's presentation of the consecrational festival drama, with Lauritz Melchior as Parsifal, Kirsten Flagstad as Kundry, and other interpreters, will be remembered as one of the great chapters in Wagnerian traditions.

The Parsifal performance in the Metropolitan on the evening of May 17 drew the largest audience of the post-season opera season. Melchior's vocal endowments and his interpretative powers, with Mme. Flagstad's history-making voice and dramatic might as Kundry, made the performance unforgettable. The second act, with Melchior and Flagstad, was an experience for the audience. Other artists were in their familiar parts for the fourth Parsifal performance of the 1938-'39 season, including Schorr, List, Gabor, Beattie, with Bodanzky's conducting at its best.

Photo © by the Birmingham Gazette, Inc.

BENIAMINO GIGLI and IVOR NEWTON before the tenor's Royal Albert Hall recital in London, at which Mr. Newton was the accompanist.

MIRECOURT:

The Cradle of French Violin Making

By IRVING SCHWERKÉ

Do you happen to know, dear friends in America, that this little French town is renowned throughout the entire world for its enchanting instruments?

While it is difficult, because of the lack of documents, to give an exact idea of the origin of string-instrument making at Mirecourt, the beginning of the seventeenth century is generally accepted as the time when the industry began there.

On May 15, 1732, the *Maitres luthiers* (Master violin makers) and instrument makers of Mirecourt, received their charter from the Duke of Lorraine, François III. Thus elevated to the rank of a corporation and officially recognized, all that remained for them was to show themselves worthy of, and on a par with, their Italian emulators. They not only achieved this standard, but surpassed it. Tenacious Lorrains that they were, amorous of their art, and highly skilled artisans as well, their efforts bore glorious fruit, and the future consecrated the superiority of French violin making and saw the fading out of the Cremona school.

In all justice, however, it should be said that, in violin-making, no one is called upon to make innovations, and if the great Italian masters, such as Stradivarius, Guarnerius, and Amati, produced models the perfection of which has never been surpassed, it must also be pointed out that, modern French *luthiers* follow the same ideas, employ the same forms, and make use of the same tools that have now been used for centuries.

The instruments of these modern French workmen are appreciated and played by countless artists—among them some of the greatest—who unhesitatingly recognize the richness of their timbre and the purity and distinction of their tone quality—characteristics hitherto admired in the great Italian violins. The comparison, to tell the truth, is easy to make, for, when I visited Mirecourt, I had the joy of seeing, in one of the reputed Mirecourt firms, what must certainly be one of the most beautiful collections of Stradivarius, Amati, Guarnerius, etc., in existence. There I not only could admire, but heard *the* Strad than which there can be no more surpassingly beautiful instrument in all the world: *Le Lever du Soleil*—The Sunrise violin, exquisitely incrusted with ivory and arabesques, and which Stradivarius made in 1677, at the age of thirty-three! Its value is, of course, inestimable.

"Great" artists, however, are not alone in this world, and it is also necessary to think of the amateurs, the students, the debutants, in a word, all those who cannot afford a high-priced violin. To meet *their* need, another form of *lutherie* has developed parallelly to the preceding, and it is thus that, profiting by the work of the *grande classe* category, the Mirecourt violin makers have created a product which enables each and every one to possess—at very moderate prices—an instrument that is easy and agreeable to play.

Mirecourt has always made a point of paying special attention to the sonorous properties of the cheaper priced instruments, preferring a well-constructed instrument to one that is merely good "to look at." In the light of which, it is only natural that well-informed teachers prefer that their pupils have *these* instruments instead of other cheaper ones, whose facility of emission invariably indicates faulty construction. The triumph of Mirecourt is in conserving the same superior qualities in all instruments, whatever be their class—harmonious presentation, finished workmanship, and lovely tone. French bow-makers also possess a solidly established reputation. Their actual descendants continue to work in the same spirit as their forerunners, and the manufacture of bows for "study violins" is utterly remarkable.

In addition to violins, cellos, and double basses, Mirecourt also produces quantity of other instruments, such as guitars, and mandolins, to mention only a few, nor must be overlooked Mirecourt's flourishing manufacture of violin cases in the best French manner; and Mirecourt, which exports to the entire world, can be proud of the rôle she plays in the diffusion of French art and taste.

Et voilà, as a Frenchman would say, why I began this article with the remark that Mirecourt is renowned throughout the world for its "enchanting" instruments. From this rapid sketch you can imagine the artistic atmosphere that reigns at Mirecourt, and better still, you can actually see and examine the beautiful instruments of these celebrated *luthiers* in the marvelous French Pavilion of the New York World's Fair 1939!

Photo by Willett-Art Studios

HURRICANE HAVOC AT THE MACDOWELL COLONY

as pictured in a painting by Harry Shokler of New York, one of the summer residents of the Peterborough, N. H., colony. Above at left, woodland vista and cabin of the type used by artists at the colony.

MacDowell Colony, Damaged by Storm, Aided by Exhibition of Its Artists' Work

Hans Barth and Mrs. H. H. A. Beach are chairman and honorary chairman, respectively, of the composers' committee sponsoring an exhibition of work done by artists at the MacDowell Colony, Peterborough, N. H., which opened on May 10 at the MacDowell Club, New York.

Under the direction of Ernest Schelling, president of the MacDowell Memorial Association, the exhibition will include paintings, sculpture, prints, books, scores and original manuscripts by many of its best known artists. Receipts from the exhibition are to be added to the fund to repair the damages caused last year by the hurricane which swept New England.

History of Colony

The Colony was started thirty-two years ago when the late American composer and his wife were living on their farm near Peterborough, where he composed the Norse and Celtic sonatas, the New England Idylls and Fireside Tales and many songs and choruses.

Following his death, Mrs. MacDowell set about to accomplish the realization of a hope both he and she had had, of founding a colony for musicians, painters, novelists, poets, sculptors and other artists where they might work in seclusion. An accomplished pianist, Mrs. MacDowell started a series of recitals of her husband's music during which she discussed the proposal and in 1907, The Bark, the first studio and a farmhouse were opened. In the thirty-two years intervening, she has given more than a thousand such recitals and contributed more than $100,000 to the colony.

Noted Artists Who Worked There

There are now 600 acres of land and twenty-five studios owned by the incorporated institution. Among those who have worked there are Julia Peterkin, Hervey Allen, Stephen Vincent Benet, Aaron Copland, William Rose Benet, Burle Marx, Willa Cather, Douglas Moore, Elinor Wylie, Charles Wakefield Cadman, Lewis Brown, Mabel Daniels, Marion Bauer, Henry F. Gilbert, Mrs. H. H. A. Beach, Edwin Arlington Robinson, Thornton Wilder, Carl Carmer and Du Bose and Dorothy Heyward among others.

Because of the havoc wrought by the hurricane, the Colony will be closed this summer but opened again in June, 1940, with Mrs. MacDowell again as director.

Photo by Herbert Mitchell

ERNEST SCHELLING,
president of the MacDowell Memorial Association.

MRS. EDWARD MACDOWELL.

Oberlin Announces 1939-40 Concert Series

OBERLIN, O.—The 1939-40 Oberlin Conservatory recital series will include twelve concerts. The orchestra of the New Friends of Music, New York, a group of 42 musicians making its first American tour, under Fritz Stiedry, will give three events on November 16 and 17. The Cleveland Orchestra again will give three concerts, under Artur Rodzinski, on October 24 and March 5, and Georges Enesco on January 12. Rudolf Serkin, pianist, appears on March 12. Others are Marcel Dupré, organist, November 1; Sergei Rachmaninoff, pianist, November 7; Marian Anderson, contralto, December 11 or 12; Ossy Renardy, violinist, February 6, and Ezio Pinza, Metropolitan basso, February 23.

D'Indy Monument Planned

PARIS.—Admirers of Vincent d'Indy have decided to erect a monument in his memory at Boffres, near Tournon. Marcel Gimond is the sculptor. Donations to the monument fund are received by the Comité Vincent d'Indy, 11, boulevard Pereire, Paris. I. S.

Van Dresser Memorial Room Opened by N. E. Conservatory

BOSTON.—The Marcia Van Dresser Memorial Room, a gift of Gertrude Norman of London, was dedicated at an admirably arranged concert at the New England Conservatory May 12. Geraldine Farrar accepted the gift in behalf of the Conservatory trustees. The room, which will be used for vocal study, contains the grand piano and other possessions of the late Mme. Van Dresser, who was a prominent operatic and concert artist. Miss Norman and Mme. Van Dresser had been close friends for many years.

Cleora Wood, soprano, sang songs by Duparc and Strauss, and an aria from Don Giovanni, to accompaniment by the student orchestra, conducted by Wallace Goodrich, director of the Conservatory.

C. W. D.

Louise Arnoux and Her Group in Waldorf Program

At the recent concert and dance of the French Post of the American Legion, in the Great Northern Hotel, New York, Louise Arnoux and her group of folklorists were acclaimed in their offering of old French songs. Mme. Arnoux and her group presented their numbers in costume. Consul General Charles de Ferry, the Countess de Fontnouvelle and other prominent French and American personages were among those present.

Mme. Arnoux and her group were also heard at the Waldorf-Astoria Hotel at the reception for the official French delegation to the World's Fair. At the festival at the fair on May 7 they won a silver cup awarded by the Daily Mirrorr.

G. T.

Heidelberg Orchestra's Semi-Centennial

HEIDELBERG.—The City Orchestra celebrated the fiftieth anniversary of its foundation with a program comprising Wolf's Penthesilea and Bruckner's Fifth.

R. P.

Kansas City's Music Lovers Applaud Complete Cycle of Beethoven Quartets

KANSAS CITY, MO.—All the Beethoven string quartets, presented in six consecutive concerts at the Nelson Gallery by the Pro Arte String Quartet of Brussels, proved one of the most noteworthy festivals here. They were a gift from Mrs. Elizabeth Sprague Coolidge to the Kansas City Chamber Music Society, now in its third year, and honored Carl Busch. The quartet gave a program in Mr. Busch's home since he was unable to attend.

Ezio Pinza, Metropolitan basso, was acclaimed by a large audience in operatic arias and Italian and English songs. Edward Hart was the accompanist.

Young Artists Assist Orchestras

The Kansas City Conservatory Orchestra, Forrest Schulz, conductor, presented a creditable program before a large audience. Ruth Duncan, young pianist, played the concerto in E minor of Chopin brilliantly. Isabel Curdy, concertmaster, performed the Introduction and Rondo Capriccioso of Saint-Saëns. The orchestral list included the Conservatory graduate, Edmund Haines', Pastoral for flute and strings, a well orchestrated modern opus. Maurice Anderson was the flutist.

The Kansas City Guild of Music and Allied Teachers in the mid-season concert presented N. De Rubertis and his orchestra. Dean Allen Verhines, young pianist, won applause in Schumann's concerto. Harold Sproul, tenor, gave an effective account of the Flower Song from Carmen, and James Lerch, twelve-year-old violinist, was well received in a Vieuxtemps opus.

De Rubertis and his orchestra also assisted Lois Black Hunt and Edna Forsythe in four successful monthly recitals at the Nelson Gallery, when their artist-pupils were presented. Among the soloists were Pat Dunn, Mary Craig-French, Willa Mae Redfield, twelve-year-old Virginia Snyder, Bertha Kaufmann-Rosenstock and Helen Davidson.

Operatic Program

Operatic excerpts in costume from Norma, Samson and Dalila and Carmen and an Hungarian camp scene, splendidly presented by Mr. and Mrs. Harold Van Duzee, brought Mu Phi Epsilon's Morning Musicales to a climax. Soloists were Rose Ann Carr-Millsap, Mrs. Paul Barnett, Harold Sproul, Walter Ehrnman, George Lovesee, Evans Thomas, Carolyn Butin, Minas Christian and Mrs. William Crawford.

Sigma Alpha Iota's scholarship fund benefit concert had Edna Scotten Billings, Margaret Bovard Gillette, Dorothy Rendina, Gladys Schnorf, Dorothy Chandler and Dorothy Dunphy as soloists.

The Kansas City Musical Club's final assembly had Margaret Fowler-Forbes, Seattle violinist, who collaborated with Frances Hahn, Mrs. Albert J. Colt and Mrs. Melville W. Borders, Jr., in two movements of the quartet (op. 76, No. 3) by Haydn. C. C. B.

E. ROBERT SCHMITZ,

pianist and teacher, starts his summer master session on June 19 at the College of the Holy Names, Oakland, Calif. The session, continuing until July 29 will cover technic, interpretation and the problems of beginners. Mr. Schmitz will discuss his arrangement of Chopin's etudes, and his book, Capture of Inspiration, also will be used. Private instruction both with Mr. Schmitz and assistants will be available. Students, teachers and artists may enroll in these classes.

Grainger in Reading

Bach and Handel Festival and Samson Performance Heard

READING, PA.—The final concert of the season by the Reading Symphony, Hans Kindler conductor, found Percy Grainger appearing as soloist in Franck's Symphonic Variations. Well received, the pianist responded with numerous encores. The major offering by the orchestra was the Dvorak Fifth Symphony.

The Wyomissing Oratorio Society under the baton of L. R. Kains, offered a two-day festival of oratorios by Bach and Handel. Vocal soloists were Samuel Adams, tenor, Arthur Leader, bass, Violet Jenkins, soprano, and Kathryn Schiffner, mezzo-soprano.

Under the skilled leadership of Dr. N. Lindsey Norden, the Choral Art Society presented a concert version of Samson and Delilah on May 2, with distinguished soloists. The performance was brilliantly executed and warmly received by a capacity audience.

For its final concert of the season the Reading Choral Society offered a program of miscellaneous works with the Pro Arpa Harp Quartet of New York assisting. Under Dr. Harry A. Sykes the chorus sang magnificently works by Bach, Beethoven, Harl McDonald, Noble Cain, and others. Chorus and assisting artists were given justified acclaim by a large attendance. H. D. S.

Beethoven and Brahms Appear in Providence Musical Play

PROVIDENCE, R. I.—Beethoven and Brahms appeared in person at the Providence Plantations Club recently when students of the Community School of Music, of which Avis Bliven Charbonnel is founder-director, presented afternoon and evening programs of their works. At the matinee given by the juniors, ranging from six to fourteen years of age, the role of the Bonn composer was taken by Marion Ward. Selma Ward was Brahms.

For the senior program at night Sisto Mosca was Beethoven and Calixto Marques was Brahms. At both programs Nicholas Slonimsky, of Boston, was the narrator.

About forty members of the school participated in solos, duets, choruses, orchestral items and eurhythmic demonstrations. They were assisted by members of the faculty in the evening program. One of the most interesting displays was that of fingerpaint work illustrating the emotions of the compositions as interpreted on paper. Mme. Charbonnel's efforts with the students have resulted in steady progress and the organization is now among the leaders of its kind in this country. M. W.

A PROGRAM BY CONTEMPORARY AMERICAN COMPOSERS,

in commemoration of Music Week, was presented at the Studio Club, New York, by Rona Valdez, left, soprano. Composers present to hear their works included left to right: Ernest Vietor, Grace Leadenham Austin, Carl Frederickson, baritone who assisted; Kenneth Walton, at the piano; Jessie Moore Wise, Annabel Comfort, Elliot Griffis and Russel Wragg.

CLARITA MARTIN

OPENS CYCLE OF SPANISH DANCE

at Goodman Theatre (Chicago)
in Art Institute Members' Dance Series

Edward Barry in Chicago Tribune, May 11, 1939

Here is a dancer who has gone far beyond the monotonous maneuvers and the maddening, castanet marked rhythms which too often comprise the whole of what the outside world calls Spanish dancing. She has taken a thousand of those subtle details of motion and posture and meter which make the Spanish dance so aristocratic and evocative a thing and has trained herself to execute them with smoothness and finish.

Eugene Stinson in Chicago Daily News, May 11, 1939

Eight of these dances are of Miss Martin's own composition; they are in the authentic spirit, they have extreme vividness, charm and flexibility and they are brilliantly costumed. She dances very smoothly, perhaps with a more supple waist than most Spanish dancers, and with an enchanting lightness of foot. Her rhythm is good. Her projection is splendid, and the Goodman appearances even augment the admirable impression she made elsewhere earlier in the season.

Herman Devries in Chicago American, May 11, 1939

Clarita Martin certainly is the Rosita Mauri of the day, and this famed lady created the leading part in the ballet "Le Cid," by Massenet, at the Paris Grand Opera besides winning international renown long before the late La Argentina was born.

Janet Gunn in Chicago Herald-Examiner, May 11, 1939

Strikingly costumed, with only lights for her setting, Miss Martin managed to impart a good deal of effective drama within the strict modes of the Spanish dance forms. Her feet are sibilant and staccato in turn, and her castanets have a flow and ripple that is almost lyric.

DATES FOR 1939-40 NOW BOOKING

Address: 825 Orchestra Hall Bldg., Chicago, Illinois

Mount Vernon, Iowa, Scene of 41st May Festival of Cornell College

(Special to The Musical Courier)

MOUNT VERNON, IA.—Five concerts in three days comprised the forty-first annual May Festival at Cornell College here, the oldest American music festival west of the Mississippi. Bruna Castagna, Metropolitan Opera contralto, inaugurated the program on May 11 with Albert Baccolini at the piano.

Mme. Castagna's program was largely devoted to operatic arias, including excerpts from L'Italiana in Algeri, Carmen, La Favorita, La Giaconda and encores were demanded by her enthusiastic audience. Her English group included songs of Giannini, Busch, Hageman and Barlow Brown. Mr. Baccolini gave notable pianistic assistance.

Jacques Jolas and Victor Seroff at the second concert gave masterly readings of excerpts from Bach's Art of the Fugue. Their approach was one of humility and sympathy and their reading was in every way outstanding. Alec Templeton was heard at the third program in Bach, Mozart, Beethoven, Chopin, Ravel, Debussy and Lecuona numbers and concluding with several of his own works and improvisations.

Bach Mass Sung

The high spot of the festival came on the afternoon of May 13 when the Cornell Oratorio Society, the Chicago Symphony Orchestra and Thelma von Eisenhauer, soprano, Ruth Pinkerton, contralto, William Miller, tenor, and Francis German, baritone, were heard in excerpts from Bach's B Minor Mass. Hans Lange conducted the four arias, two duets and seven choruses in a unified and spirited reading of well-proportioned balance. Eugene Devereaux was the organist. Dr. Frederick Stock, conductor of the Chicago Symphony, preceded the choral part of the program by directing the fourth symphony of Sibelius and Moussorgsky's Night on Bald Mountain. His readings were authoritative and informative.

Andrist Plays with Orchestra

The festival was concluded with a concert by the orchestra with Karl Andrist, violinist, a member of the Cornell Conservatory faculty, giving a brilliant reading of Lalo's Spanish Symphony. Dr. Stock, who conducted, opened the program with his own arrangement of Bach's chorale, A Mighty Fortress. Schumann's first symphony was thoroughly romantically read with the grace and charm of the *scherzo* being outstanding. The final numbers were Honegger's Pastorale d'Été and the *polka* and *fugue* from Weinberger's Schwanda.

Dr. Stock concluded the festival in traditional style by leading the audience in Elgar's Land of Hope and Glory.

First held in 1899, the festival since 1903 has presented the Chicago Symphony Orchestra, a matter which was referred to by Dr. Stock in his "farewell" address.

C. H.

Photo by Dundore Miller

CURTIS INSTITUTE HONORS ROSARIO SCALERO, member of its faculty since the founding of the school in 1924. President Mary Louise Curtis Bok, left, watches presentation by two of the youngest students of wreath to Mr. Scalero on behalf of students and faculty. An all-Scalero program was given in honor of his work as head of the composition and theory departments.

Naomi Cullen Cook Engaged by Chicago Opera

Paul Longone, general director of the Chicago City Opera, has engaged Naomi Cullen Cook, Chicago soprano to create the role of Marguerite in Berlioz' Damnation of Faust. One of the novelties of the season, this performance will be presented in English in oratorio form, as it was originally written.

Photo by Maurice Seymour

NAOMI CULLEN COOK

It is said Paul Althouse will sing the role of Faust, and Mark Love that of Mephisto. The Swedish Choral Club of Chicago has been engaged for the production, which will be directed by Harry T. Carlson. It will be staged on November 21 at the Civic Opera House.

Detroit Symphony Orchestra Names 1939-40 Soloists

DETROIT, MICH.—The Detroit Symphony Orchestra announces an imposing array of artists for next season in the Masonic Auditorium. Included are Robert Virovai, Sergei Rachmaninoff, Yehudi Menuhin, the Ballet Russe de Monte Carlo, Marian Anderson, Moriz Rosenthal, Raya Garbousova, Georges Enesco, Myra Hess and Lotte Lehmann. Franco Ghione will return from Italy to be musical director, and with Victor Kolar will conduct a series of concerts. These will include besides the regular subscription events, six Friday matinees and a Saturday series.

Soloists for the Saturday concerts include Alec Templeton, the Eva Jessye Choir, and an all-Victor Herbert program with Jean Tennyson, Mary Hopple, William Hain and Theodore Webb as soloists. Gwladis Luloff will be soloist at a Young People's Concert and Mrs. Tilton will be commentator for these programs, which will be conducted by Mr. Kolar.

M. E.

Norena Weds

PARIS.—Eidé Norena, soprano of the Metropolitan, Paris, Covent Garden, and other operas, was recently married to Henry Myron Blackmer.

On May 2, Mme. Norena received the gold medal of the Order of St. Olav, from King Haakon VII of Norway, the second woman to win the honor.

CHICAGO

(Continued from page 16)

with the Evans String Quartet at the Evanston Music Club, and at the Winnetka Music Club. Eileen Stroesser will be soloist with the Wisconsin College of Music orchestra in Milwaukee in June; Lenore Petchaft won in competition a solo appearance with the Oak Park high school orchestra. Barry Taxman, was state winner in Class C division of the Illinois high school contest in LaSalle, Ill. Richard Feinberg appears at Kimball Hall in June in a concert given by winners in the Society of American Musicians contest.

Esther Goodwin's Pupils Appear

Ruth Mohler, soprano pupil of Esther Goodwin, tried her wings in recital in the American Conservatory Recital Hall, May 19, and won the enthusiastic encouragement of the listeners.

Dorothy Froelich and Anne Kruzic, sopranos, placed first and second in the American Conservatory commencement contest finals and will sing with the orchestra at Orchestra Hall, June 14.

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RADIO HIGHLIGHTS

Columbia Again Announces Quest For Compositions by Americans

Branscombe Greeting to Visiting Royalty Given World Premiere—Despite Weather, Summer Schedule in Force

Inaugurating his annual summer feature on May 14, Howard Barlow again genuflected toward the American composer by announcing that he will again accept for performance on his regular CBS schedule works by native writers. Mr. Barlow said that he has several left over from last year but as soon as these are considered he will be ready to receive others.

Unlike some conductors, Mr. Barlow, if he feels a work warrants it, often gives more than a single hearing. Many novelties of both native and alien parentage have been included on his series.

While the networks carried descriptions of the Royal Visit and the numerous addresses of their majesties, one little item seemed almost overlooked in the welter of speechifying. The May 22 program of NBC's "contented" program marking British Empire Day, held the world premiere of Our Canada from Sea to Sea, the Dominion's official greeting in song which happened to be authored by Gena Branscombe. It is a stirring apostrophe to our neighbor and was movingly sung.

Seeking further novelty, NBC ventured into the World of Tomorrow (NOT the World's Fair) and is offering the graduation concerts of four American music schools. Represented on the list are the New England Conservatory, the Peabody Conservatory, the Cleveland Institute of Music and the Oberlin Conservatory of Music.

In similar vein, those not fortunate enough to attend the N.F.M.C.'s illuminating sessions in Baltimore were not at a disadvantage after all; in fact according to the Musical Courier's able correspondent in Baltimore, Gustav Klemm, more consideration was given the radio programs planned than some of the non-broadcast sessions.

A post-convention broadcast on May 25 found Frank Black conducting the NBC Orchestra with Philip Frank, young artist winner, giving the world premiere of Harold Morris' violin concerto. He also received a prize for his work.

Summer Schedule Changes

Speaking of summer (where is it, did you ask?), Margaret Speaks has officially inaugurated her hot weather schedule with the Wallenstein Firestone Orchestra.

On May 21 the Radio City Music Hall ensemble finally brought Don Giovanni to a conclusion with Jan Peerce, Robert Weede, Ann Roselle and Rosemarie Brancato in the leads under Erno Rapee's baton.

Another schedule change found Glenn Darwin moving into the evening list in his NBC series. James Melton is varying his operatic engagements with his first love, radio, his latest appearance being on the Magic Key bill on May 14.

SOME DATA: More than one-fifth of NBC's total program service during 1938 was educational in nature and twenty-eight per cent of the music programs offered, or about 11,000 hours was classical or semi-classical (the old classification remains) in nature, an official document revealed.

With musicians greatly interested in the new American Lyric Theatre's efforts, Mrs. Lawrence Tibbett's discussion and Robert Edmond Jones' informative talk on that Let's Talk It Over program added to the interest. And Larry himself continues to add to the pleasure of that Sabbath evening Circle program.

Felix Knight, now operating on the summer plan, presents his varied tenorial offerings in the early evening on Tuesday nights.

Her Town Hall recital of Lieder being passed, Lucille Manners now is adroitly and thoroughly charmingly mixing arias and lighter songs on her weekly Friday night bill.

Ohio State University musicians started a series of five nation-wide broadcasts over CBS on May 8 with the concluding date being June 5. More than 600 students in all will have participated.

Is music losing interest to goldfish swallowers in our colleges?

And speaking of warm weather, Wagner continues to headline many lists with Bach featuring our festival programs.

Grace Moore Vacations at Connecticut Home

Following completion of her tour of the Pacific Coast and her appearance in recital at the New York World's Fair, Grace Moore has started on her first vacation in several years at her 200-year-old farmhouse at Zoar, Conn. She will go abroad in July.

Bruno Huhn to Give Recitals of His Works

Bruno Huhn is arranging to give recitals of his compositions before clubs, aided by prominent New York or local professionals, and also by glee clubs and choirs.

BRUNO HUHN

Mr. Huhn's activities are threefold, for he is prominent as voice teacher, composer and conductor. His teaching includes diction and coaching in French, German and English repertoire, also giving a special course in correct speech for young persons as well as adults.

In the choral field he has had wide experience as conductor of prominent organizations, appearing in Carnegie Hall, New York, and elsewhere. As composer, his songs, both sacred and secular, are widely known.

EMYLON BIEDENHARN,

contralto, at tea in her London home, as her pet bird seeks his daily ration, not of tea, but of cake. Having recently concluded a tour of Holland and Denmark, Miss Biedenharn, is planning to return to the United States for a brief season.

Frank Mannheimer to Hold U. S. Master Classes

Frank Mannheimer, American pianist, who has been living in England, returns to the United States this month to remain until Christmas. During the summer he will conduct master classes and then go on tour throughout the East and Middle West. His New York recital will be given early in the season.

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MUSICAL COURIER

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60th Year

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NEW YORK JUNE 1, 1939 No. 2988

Grover Whalen Changes His Mind

After a brief and erratic career of only twenty-seven days, the New York World's Fair's expensive Music Hall has been abandoned as a center of symphonic and other "serious" music and now will be devoted to a "more popular form of entertainment" by President Grover A. Whalen's department of music.

Observers who understand the difficult practicalities of concert management predicted at the outset that the World's Fair music policy, vague, aloof and fluctuating, was a liability. The events in Music Hall have proved quite arresting artistically and tellingly demonstrated that foreign governments, at least, are alive to the legitimate propaganda influence of good music.

We can feel grateful to those wise governments which courted American good-will with effective presentations of their music and artists. We can also regret that the World's Fair management has not emulated these governments and the business concerns which utilize good music, in their exhibits at the Fair, and in broadcasts.

In time, no doubt, all the facts will be disclosed, in justice to the Fair's Music Director, Olin Downes, who resigned on announcement of the new policy, and the management.

The fact that visitors would not pay higher admission prices and suffer inconvenience to patronize Music Hall events during the dull opening period of the Fair does not carry any reflection, of course, on the audience-drawing possibilities of good music skillfully presented.

A rather naïve conception of the difference between "classical" programs and lighter music seems to be nursed on Flushing meadows. Pompous, stilted programs which ignore the American background and our native strivings cannot be exalted even in a music auditorium costing a third of a million dollars. Any seasoned conductor could demonstrate, we believe, the sheer entertainment qualities of programs deftly made for the multitudes, even for those who race through Fair grounds.

Fortunately the Fair still holds a store of music: the great bands from European countries (and none from our own country, as Walter Damrosch sadly reminds us); programs by industrial sponsors based on commissioned musical scores, and no end of lively art from other nations.

Perhaps it is just as well that Mr. Whalen does not use a vast and costly pedestal to display a simple peanut.

It is not yet too late for the World's Fair to get in tune with the Nation's musicians and music-lovers.

—o—

The Federation Points the Way

Every musician and music-lover in this country and elsewhere must feel deeply indebted to the officers and members of the National Federation of Music Clubs who have just concluded their presentations and sessions in that ever hospitable seat of native culture, Baltimore.

These women of the clubs have again demonstrated that they are trail-blazers. In Baltimore they have dramatically visualized for us their day-by-day, year-to-year labors in a thousand American communities. Without these faithful disciples and pragmatists, many a spot in our land would probably remain a musical barren.

The Baltimore biennial week which assembled Federation representatives from forty-eight States to accent the heart-warming theme of the convention, "Music in a Democracy" was another milestone of accomplishment for the dynamic President, Mrs. Ober, the hosts, the participating groups and musical amateurs throughout the country.

The true value of these women's organizations is greater than the impressive procession of convention events.

The real glory of the Federation workers is their devotion to individual encouragement, their dedication to the ideal of musical achievement through individual fulfillment—a noble and practical exercise in musical democracy.

—o—

Professor Stravinsky

The surprising news that Igor Stravinsky has been awarded the Charles Eliot Norton Professorship in Poetry at Harvard University for the coming year may have caused many good Bostonians to rub their eyes.

The ultras no doubt were gleeful, while the conservatives probably wondered what ruthless, primeval earth-thumpings might not disturb the quiet of cloistered Cambridge Yard, should the composer bring with him some of the denizens of the Sacre du Printemps country.

To invite the most eminent men in various fields of "poetry," using the term in its widest sense to denote distinctive service in any of the arts, to reside at Harvard and deliver at least six lectures a year, was the purpose of the founder of the award.

Under such a grant, there have been a number of awards in various fields but none quite so striking as the choice of the original Russian, now a citizen of France, to occupy the post.

Whether Stravinsky will find his stint of lecturing congenial to the extent of weaning him to the academic life permanently, is an interesting conjecture. At any rate, his presence should provide a strong influence for the younger musical figures in our land, now a haven for many eminent creative personalities from Euope.

—o—

And So Ends the Claque (?)

The Italian Minister of Fine Arts has issued an edict that opera audiences must not ask for encores, according to a news note quoted by the *Musical Times*.

"This decision was taken following upon a disorderly scene at a theatre, the audience persisting in yelling for an encore which the conductor refused to grant," continues the British publication, which comments: "It gives great satisfaction to both singers and conductors."

· · · · · · OTHER VIEWPOINTS · · · · ·

TOSCANINI'S REHEARSAL METHODS

Here is his (Toscanini's) patent process for driving an orchestral performance to white heat. We are rehearsing Verdi's "Sicilian Vespers" Overture.

"Come along, 'celli (I am one of them) . . . *Cantare! Cantare!*"

We concentrate to the maximum degree, for we know that Toscanini was a remarkable 'cellist. The musical phrase rises up and comes to an end. Toscanini says to us, coldly, "As musicians, I give you ten; as artists . . . two, *Ancora una volta.*"

Such a remark digs into you like a spur; you react almost painfully, and play like ten, but you cannot run away, for the reins are held too firmly. The phrase burns under your fingers —which is exactly what Toscanini wants.—Robert Bergmann in *The Musical Times, London.*

ADVICE TO THE COMPOSER

Let the professional American composer, if he inwardly is so impelled, go out and share the people's life. Or, if he is not inwardly impelled to do so, let him study the American folk-song and visit rural communities and try to write for every organization which is willing to try out his work; giving always of his best in recognition of the truth that music is one and men merely vary the texts they set to it.

No harm is likely to flow from the adventure and it may possibly clarify the conditions of his existence and induce a creative reaction. And if he is impelled not to follow these suggestions and impelled to accept Emerson's advice to the poet that he "leave the world and know the muse only—abdicate a manifold and duplex life and be content that others speak for him—lie close-hid with Nature, unafforded to the Capitol or the Exchange," let him cheerfully sit in his tower of ivory and write if he wants to only for the Boston Symphony Orchestra or ensembles as they may be constituted in the year 2000.—Paul Rosenfeld in *Modern Music.*

Perhaps it is politic for artists to be greatly satisfied with whatever decision a Ministry of Fine Arts promulgates. But the species of vocalists with which we are familiar yields very few that would not find their hearts a-thrilling to a ten-minute ovation.

What, indeed, is the noble art of *bel canto* coming to when the final high tone of the tenor at the end of Di Quella Pira or Rhadames' ringing surrender of his sword at the close of the Nile Scene is not good for a "*bis*" or two? There will be a positive falling-off in young candidates for the Verdian rostrum, we fear. After all, a worker likes to see his toil—tonsicular or other—appreciated.

Now that we think of it, the future course of lyric history will be much tamer if all riots are sternly suppressed. The crowd that fought in the square outside the Scala in Milan after the premiere of Mefistofele in 1868 would doubtless look down on the present generation as an unmanly tribe of descendants.

The claque, an ailing institution for some years, must now find its doom clearly indicated. (We hasten to say this is deep and profound irony, literal reader.)

Opera without disturbances? Come, come! Are we mice or men?

—o—

Debts to the Music Library

The New York Public Library's decision to close its music reference rooms, beginning June 1, in the evenings, on Sundays and holidays, in order to save expenses, is a severe blow to persons who are able to use them only at such times. Let us hope that the cause for such a procedure will not be permanent. Doubtless there is necessity for economy, but the selection of the music division for such sacrifices is probably as much regretted by the staff as by those who profit by their services.

The prospect of not being able to drop into the hospitable third floor quarters on evenings to consult some of its rich reference material will strike dismay to many a writer in the musical field.

The New York Public Library Music Division, under the direction of Dr. Carleton Sprague Smith, has been notably progressive in its program. It has included concerts of new and rare older music, played from scores in its possession not easily available or impossible to obtain otherwise. These programs took place at intervals in a special room in the library building, and afforded a chance to widen acquaintance with music of the past little known by the majority. Many such endeavors will doubtless have to go by the board if the Music Division is to be stinted in revenues.

VARIATIONS

By Leonard Liebling

A hurry page from Baltimore where your reporter is visiting the Biennial Convention of the National Federation of Music Clubs. Its current doings are fully chronicled elsewhere in this paper by Gustav Klemm, our lively representative in that city.

Really, those N.F.M.C. executive women are wonderful in the way they seriously and successfully take hold of the American musical situation. From Mrs. President Vincent Hilles Ober (the youngest leader the organization has ever had) to the pettiest office-holder, everyone is eager, able and up and doing. Things move quickly, quietly, effectively. I have been to many conventions, but never one run with so little fuss and loss of time. The system applies even to myself. I was slated for a talk on Music and Radio at the hour of 3.30 p.m. Owing to a taxicab delay, I arrived at the hall at 3.31, hurried down the center aisle, and heard the chairman announcing that an emergency speaker, Walter Koons, was about to be substituted for L.L. I handed Walter my coat and hat, and leaped to the platform and into discourse.

Of all the sessions, the most interesting for me was that devoted to American composers, when with Harold Morris as interlocutor, instructive speeches were made by Roy Harris, Daniel Gregory Mason, Geoffrey O'Hara, Franz C. Bornschein and Sigmund Spaeth; and a program played by the Gordon String Quartet brought music of Moore, Whithorne, Mason and Piston. Spaeth suggested that the next Biennial of the Federation confine itself entirely to American compositions and performers, a proposition enthusiastically received by the hearers, but at a later occasion dampened in an address by Mrs. Ober, who said that the plan would be a disastrous form of chauvinism, and opposed to the development of musical art as a whole. "It seems to me that a great organization reaching every corner of America dedicated to the idea of developing a firm and broadly based American music culture, would be in a bad way if it were to say, 'We listen and support only American music from now on.' "

◆ ◆ ◆

Great business corporations of this country using music to upbuild goodwill and cultural impulse came to fine demonstration through the excellent singing of the Baltimore & Ohio Railroad Women's Music Club and Men's Glee Club.

◆ ◆ ◆

Maybe you agree with Geoffrey O'Hara's thought that "Music is the international language—in every language except English." And maybe you'll like Alexander Sklarevski's (Baltimore-Peabody pianist and pedagogue) anecdote about the girl who came to class and saw a piece of Tschaikowsky music on the piano rack. "Is his romance with Greta Garbo still on?" she asked.

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In the Baltimore Sun was the pithily versified story of Massenet's Thais, done there recently by the visiting Metropolitan Opera:

THAIS

Alexandria lies in Egypt; there the men folk ne'er would be gypped; they'd their money's worth in Thais . . . she was lovely, and expensive,

She was toast of all the city, subject of each song and ditty; and her favors she distributed, in manner most extensive!

In the nearby desert (sandy) lives a former big-town dandy, who has turned to life monastic, and his name is Athanael;

Sleeping, he has had a vision (which is back of his decision) of the lovely Thais, dancing, minus everything but veil.

Straightway to the city hies he. "To the rescue, Thais," cries he; in the house of Nicias, his friend, he spends the weekend.

There he's introduced to Thais, and he says, "For your and my ease, let this public exhibition of your intimate physique end!"

"Come and be reformed," he urges, "sing with me but hymns and dirges; for the desert's just the place for you . . . it's healthier and purer!"

First she laughs at him, and flouts him, listens, thinks, but still she doubts him; spends the night in "Meditation"; in the morning, she is surer.

Setting fire to all that's pretty (though it really seems a pity), leaving friends, she goes with Athanael, stern and rigid.

Forth into the desert (sandy) where she's anything but handy; where the climate disagrees with her, while *he* is far from frigid.

When they reach the green oasis where their final parting place is, Athanael turns her over to the nuns, for lifetime shelter.

But he yearns in manner carnal, till he cries, "So what? oh, darn all! . . . Gosh, I *love* the gal!" and runs to get her, helter skelter.

Lovely Thais lies there, dying; late, too late, his tears and crying; for she only quotes his sermons, every precept and each maxim.

As she dies, he topples over; he must know to this he drove her; is he sad? of that we know not, but we feel inclined to ax him!!

AMY GREIF.

Clever Mrs. Greif also published a poetized contemplation of Wagner's Walküre, but its length postpones quotation to a future issue of this department.

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Aeroplaning home from Washington, I descended in Newark and motored through the Holland Tunnel to New York. At the Western entrance of the tube one sees a sign: "This is Jersey City. Everything for Industry." What, not even a little for music?

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The attached cartoon from the Baltimore Sun, makes me suspect that artist Yardley is delicately cynical:

Ride Of The Valkyries . . . 1939
AMERICAN MUSIC FESTIVAL
SCHUBERT
MOZART
BEETHOVEN
JITTERBUG OPUS IN MAY
WE UNDERSTAND SOME OF OUR MORE RABID SWING ADDICTS ARE TAKING COVER, UNTIL THIS THING BLOWS OVER.

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It is a good lesson when the corrector is corrected. In the May 15 issue of Variations, I tried to say that Frederick Jacobi is credited by his publisher's bulletin with having studied under Paul Bloch when Ernest evidently was his teacher. However, the famed printer's sprite made me give the composer's name as Frederic Jacobs.

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Albert Stahl writes from his Berlin music shop (at Bülowstrasse 88) that the small score of Strauss' Rosenkavalier has been issued, and may be obtained by sending Stahl a money order for 30 Reichsmarks.

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In the World-Telegram (New York) of April 8, one reads that Bob Stanley, musical director of MBS is studying the effects of various compositions on pugilism. He has been experimenting at a local gym where Al Nettlow, a lightweight, is in training. "When Stanley wishes the boxer to relax," says the article, "he plays Debussy; and before Nettlow goes into the ring he is subjected to Wagnerian music."

(It makes some of us wonder whether Al or Bob is the lightweight.)

At any rate, my particular worry concerns the appropriate music preceding the knockout. The fight scene from Meistersinger, Siegfried's slaying of the Dragon, or Liszt's Battle of the Huns? Of course, following the K.O. Dreams by Wagner and the Bird Song from Pagliacci.

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The power of music is terrific, however. Recently Henry W. Armstrong was haled before Magistrate McKiniry, at the Bronx Traffic Court, and charged with a serious motor offense. In identifying himself, the former let slip the information that he is the composer of Sweet Adeline. "I love that song," said His Honor, "can you sing it?" "Sure," declared Henry, and did so in quavering tenor. Everyone expected the Magistrate to say, "Twenty years." Instead, he wiped away a furtive tear, and announced mildly, "Sentence suspended."

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R. C. should remember that some persons have been shot for less than his inditement: "On my late tour of Europe I discovered that Warsaw has a Paderewski Park. Did you know about it? An attractive spot it is too, and as I pedalled through its shaded passages, watched the runs of the children in lively tempo, and heard the birds trill their treble songs, the keyboard of my heart vibrated to most exquisite harmonies. There were only two discordant notes. One was that sharp Winter had frozen a tiny pool, and I made a presto slip, did a glissando, and fell flat. The other thing disturbing me was that the dogs couldn't play because of their strings. That's Paderewski Park for you. Wouldn't it make you pause?"

◆ ◆ ◆

Sir Thomas Beecham confided to a friend recently that he is ready to stand for Parliament. (By the way, in America a political candidate runs for office; in England he stands for it.) The conductor explains that he is tired of giving his time and money for opera when no one desires it; that the House of Commons needs to be told things; especially how to plan the intellectual life of people. "We owe a lot to Hitler," adds Beecham, "for shaking us out of our sluggishness. I have known him for years, long before he got his present job. I told everybody that he was the coming man. No one would believe me. To be right is to be discounted in England."

The last sentence of the Beecham communication is beautifully revealing: "I would enjoy Parliament, but I would have to be an Independent. I have the deepest respect for a good party man, but it would be beyond my powers to attain such distinction. Incidentally, my dear fellow, you must come to Tristan. I have a new Isolde from France who will absolutely delight you."

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Germany has proved anew that politics and music are not good bedfellows, by kicking some of its music out of bed altogether.

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And while on the subject of politics, there is the caption in the New York Times of May 22: "Pole Kills German in Danzig Disorder; Both Sides Protest." One imagines that especially the Pole must be extremely discontented.

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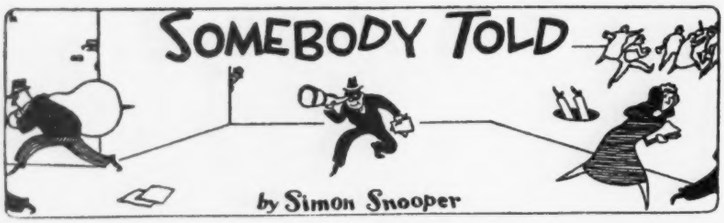
Another of those purists was in this office a little while ago, proclaiming his dictum that "Concertos do not belong on a symphony program. Anyway, not piano concertos, because they do not blend with orchestral instruments." All I could think of in reply was, "Tell it to Bach, Chopin, Mozart, Beethoven, Schumann, Liszt, Brahms—but why bother with you anyway? You're probably a member of the Bund too, that considers opera 'a hybrid form of art' and thinks boiling oil a proper punishment for persons who make transcriptions, paraphrases and arrangements. . . . Please don't slam the door as you go out."



Judge a woman by the coffee she makes, a music publisher by the quality of the party he stages, runs the ancient proverb from the Chinese.

By any standard, I must account the May wine party given by Managing Director A. Walter Kramer and his associates of the Galaxy Music Corporation as an outstanding success, a mark for others to shoot at.

In the first place, the versatile composer-editor who now directs the publishing corporation, welcomed you at the entrance of Galaxy upstairs on West Forty-Sixth Street, with the simple, sincere directness you have always admired in Walter Kramer. In the second place, the Galaxy hosts guided you to a crystal bowl sparkling with a fragrant vintage redolent of *waldmeister* or whatever gifts go to make a May wine bowl.

* * *

Like bees clustered on the honeycomb we found a hundred most representative members of the musical profession; after the second and third glass, we counted three hundred noble guests revolving around host Kramer.

Fritz Reiner freshed up after a dip or two, after his long rehearsal session with Daniel Webster and the old debbil. Carlotta Reiner was explaining to Marshall Kernochan and others her own recipes for other exquisite *bowle*.

We tried to induce Kernochan to retell the dolphin yarn he first told us some years back at the Bohemians, but he shushed us. Maestro Polacco, a firm pillar of the Metropolitan and the Chicago Civic Opera not so many years back, chatted with Edwin McArthur and Mrs. McArthur, Edwin, perhaps a bit taller than usual, had just come back from his tour with Kirsten Flagstad, but there was no more trace of weariness there than in the voice of the peerless and tireless Kirsten, whom we were to hear later that evening in Siegfried at the Met. Francis Rogers, the debonair, helloed Bertram Fox and his lovely young daughter and expressed surprise over the appointment of Stravinsky to the poetry chair at Harvard, the item mentioned exclusively in the last issue of the Musical Courier.

Thuel Burnham, once the child piano prodigy, later the sound concert artist and now the stanch master of new rising pianists, was in the midst of a debate on modern composition, with Galaxy racks of new works as the background.

Somebody was reminding Russel Wragg that the house of Fischer had devoted a whole window lately to an exhibition of Wragg creations.

Our own George Hilbert and Walter Fischer recalled the serene yesteryears of the downtown oasis, Cooper Square, long before George took over the M.C. and all the slaves on the Fifty-Seventh Street plantation. Horace Johnson, Pierre Key, Sig Spaeth, Eddie Davis, Georges Barrere were also in the thick of conversation with the other hundred or so other guests, whom we firmly refuse to itemize for fear of overlooking somebody. But he or she was there.

Galaxy, an assemblage of brilliant or noted persons, says the dictionary. Good company, Walter, good company.

* * *

Even cats are intellectual at Columbia and know how to behave when they listen to music. At the Pascarella concert there recently a lovely animal sat in the lap of her mistress and in between naps seemed to enjoy the program thoroughly.

Of course, these bewitching canines differ in what we inflated humans are pleased to call the I. Q. But some of us were in stitches lest a disturbing musical chord precipitate the snuggly nestling tabby from her owner's arms, and scampering feet on the keyboard cause an unprogrammed performance of the Scarlatti Cat's Fugue.

* * *

At the recent N. F. M. C. Biennial in Baltimore, the best looking official was Mrs. Vincent Hilles Ober. The most urbane visitor was Walter NBC Koons, and the busiest, Margaret Musical Courier Walters. In attractiveness, the leading local hostesses were Mrs. Amy Greif and Mrs. Sidney Lansburgh. The handsomest male was Curtis Mitchell, editor of Radio Guide. The most serious speaker was Roy Harris; the most propulsive, Geoffrey O'Hara. To me the funniest Biennial sight was to see a young man handing out copies of Musical America, extending one toward Leonard Liebling, and saying, "With the compliments of America's leading musical publication."

Cartoon by Elgar Allen, Jr.

"He got that way from trying to hold too many high notes!"

CALENDAR OF APPROACHING EVENTS

April 30-October 31—New York World's Fair, New York
June 6-20: Essex County Symphony Orchestra, Stadium Series, Newark, N. J.
June 9-10: Bach Festival, Baldwin-Wallace College, Berea, O.
June 14-August 16: Stadium Concerts by Philharmonic Orchestra, New York City.
July 4-7: Canadian Federation of Music Teachers Associations' Convention, Saskatoon, Sask.
August 3-13: Berkshire Symphony Festival, Stockbridge, Mass.

MUSIC FESTIVALS IN EUROPE

Florence: Florentine May, end of April to early June
Bayreuth: Wagnerian Festival, July 25 to August 24
Salzburg: Music Festival, July 30 to September 6
Munich: July 29 to September 10
Glyndebourne: Opera Festival, June 1 to July 15
Bremen: Bach Festival, June 10 to 12
Dresden: Opera, Symphony Festival, May 27-September 2
Zurich: Municipal Theatre, June gala performances, June 3-25
Frankfurt a.M.: Festival of Permanent Council for Co-operation between Composers, June 15-25
Geneva: First International Music Competition Festival, July 3-8
Bad Ems: German Haydn Festival, July 6-9
Haslemere: Dolmetsch Festival of Old Music, July 17-29
Berne: Mystery Plays Festival, July 8-August 20
Heidelberg: Festival Plays, July 12-August 20
Baden bei Vienna: Beethoven Festival, July 16-23
Interlaken: Open-air performances of drama William Tell, July 30-September 19
Champéry: Grand Historic Festival, July 26
Zoppot Wagner Festival, July 20-August 8
Lucerne: International Music Weeks, August 3-29
Venice: Seventh International Contemporary Music Festival, September 5-13

Serge Borowsky Marks Moussorgsky Centennial

JACKSONVILLE, FLA.—A program commemorating the centennial of the birth of Modest Moussorgsky, Russian composer, was given by Serge Borowsky, baritone and teacher, with the assistance of James Crosland, pianist, in the Friday Musicale Auditorium here. Mr. Borowsky opened the program with the invocation of Orpheus from Peri's Euridice and then sang works of Massenet, Faure, Ferrari, Saint-Saëns and Wilfred Sanderson. Herein his command of *mezzo-voce* passages and his vocal dexterity were admirably disclosed.

The Moussorgsky numbers, sung in Russian, included the Czar's aria from Boris, that of Shaclovity from Khovanstchina, Varlaam's song from Boris, and several songs including the familiar Song of the Flea. Mr. Borowsky showed not only authority in his readings but musicianly insight and interpretative skill. Mr. Crosland in addition to accompanying the baritone played a group from Tableaux de l'Exposition. N. B.

Mme Lhevinne to Get Doctorate

Rosina Lhevinne is to receive the Mus.D. degree from the Lamont School, Denver, Colo. Both Mrs. Lhevinne and her husband, Josef, the piano duo, have been re-engaged for master classes at the school this summer starting on June 19. They also are to make several summer appearances before their fall tour.

Mr. and Mrs. Lhevinne this year are observing forty years of professional partnership and the same anniversary of their wedding. They have been concertizing this season in major cities throughout the country and return to New York in the late summer. They inaugurate a new tour in the fall, appearing with the New York Philharmonic-Symphony Society on October 26, 27 and 29.

Grace Hofheimer Presents Pupils

Grace Hofheimer presented a series of recitals by her students at the Beethoven Association Club, New York, during May. Two young pianists, Muriel Maratea and Doris Jones, were heard in solo recitals, and a joint recital was given by a group of preparatory students.

Judith Doniger in Recital

Judith Doniger, soprano, was heard in arias of Handel and Debussy, Lieder of Wolf and Wagner, French numbers by Fauré and English songs of Paul Nordoff, Vera Eakin, Marion Bauer and Pearl Curran at the Saturday afternoon musicale on May 20 in the New York studio of Fleeda Alberti-Speth. Brooks Smith was at the piano.

Nancy Hess at Zonta Club

Nancy Ness, opera singer, gave a program of Norwegian songs before the Zonta Club in New York at the Town Hall Club on May 4.

THE BARRINGTON SCHOOL

of Great Barrington, in the Berkshires, where Carl M. Roeder again is to serve as director and head of the piano department at the summer session; Helen Teschner Tas is in charge of the violin work; and Horace Hunt will teach voice, harmony and general musicianship. Nearby will be held the Berkshire Festival and the chamber music concerts at South Mountain, Pittsfield and Falls Village.

Bach Festival and Commencement Programs Featured in Philadelphia

Norden Conducts Germantown Orchestra—Cantata Concerts Are Novelty—Scalero Honored by Curtis

PHILADELPHIA.—The spring concert of the Germantown Symphony Orchestra, conducted by N. Lindsay Norden, brought a variegated program of pleasingly colorful music, at the Little Theatre in Alden Park Manor on April 27.

Mr. Norden offered a list in which an American item, the Angelus movement from Henry Hadley's third symphony, was quite in place among the more or less pictorial tone-paintings exhibited. Karl Goldmark's Sakuntala Overture began the list. Beethoven's Romance in F gave opportunity for excellent violin solo work by Charles G. Lewine, concertmaster, and the first half closed with the Pastorale from Bizet's L'Arlésienne Suite.

Three movements from Mozart's symphony in G minor continued the offerings, after which came a novel descriptive suite, Pictures and Tales, by Carl Weigl, inspired by fairy legends. The Weber overture to Der Freischütz concluded one of the most ambitious and successful evenings that the orchestra and Mr. Norden have offered Philadelphians. The audience was cordially demonstrative and recalled the conductor repeatedly.

Bach Festival Is Feature

A two-day Bach Cantata Festival was held here on May 5 and 6, presented by the Bach Society of Delaware County and the Bach Cantata Choir of this city, both conducted by James Allan Dash. St. James' Protestant Episcopal Church was crowded to capacity, and several hundred were turned away.

The cantatas were—Sleepers Wake!, How Brightly Shines Yon Star of Morn, For Unto Us a Child is Born, God's Time is Best, Stand Ye Firm Against All Evil, Deck Thyself, My Soul, With Gladness, My Heart and Soul Were Sore Distressed, and Praise to God on High in Heaven. The second, third, fifth, seventh and eighth were sung in entirely new translations by Henry S. Drinker. The chorus did some fine work in clean attacks and releases, balance of parts, tone quality, and general feeling for the music.

The choirs were assisted by instrumentalists from The Philadelphia Orchestra and the following soloists: Florence Kirk and Evelyn Rankin Martin, sopranos; Veronica Sweigart, contralto; Harry Danner and Herman Gatter, tenors; Leonard Treash, bass, with Richard Purvis as organist, and Rosamunde Cole at the clavicembalo. At the close of each cantata, the audience joined in the singing of a chorale.

Curtis Presents Scalero

The Curtis Institute of Music presented a recital of compositions by Rosario Scalero, head of the department of Composition and Theory at The Curtis Institute, at the Plays and Players Auditorium on May 4. The program included the Sonata for Violin and Piano, op. 12, played by Lea Luboshutz, violin, and Edith Evans Braun, piano; String Quartet with Voice, op. 31 (Rain in the Pine Woods), for which The Curtis String Quartet, Jascha Brodsky, Charles Jaffe, Max Aronoff, Orlando Cole, and Selma Amansky, dramatic soprano, appeared; Eight Preludes, canons in all intervals from octave to unison for piano, op. 21, played by Jeanne Behrend; Seven Songs in Cyclic Form for Voice and String Quintet, op. 32, sung and played by Miss Amansky, and the Curtis String Quartet with the addition of Nathan Stutch, cellist; Suite for String Orchestra and Quartet, op. 20, conducted by Alexander Hilsberg, with the following forming the quartet: Frederick Vogelgesang and Marguerite Kuehne, violins; George Brown, viola; and Samuel Mayes, cello. Detailed description of these fine works is impossible here, also of the excellent artistry of those participating, but skillful workmanship was evident in these compositions, complete knowledge of instruments and voice and brilliance in the wide range of styles. At the close, Mrs. Bok presented Mr. Scalero with a Laurel Wreath tied with the colors of the Curtis Institute of Music.

Sherman Frank, 13-year-old pianist, was heard in an excellent recital at the Ethical Culture Hall on May 10. His program included C. P. E. Bach's A minor sonata, Beethoven's Bagatelles, op. 119, two Waltz Poems by Godowsky, The Lake at Evening by Griffes, The Lonely Fiddle-maker by Sowerby, and a group of Prokofieff's works. Master Frank revealed a good command of the keyboard, and sensitive understanding.

Conservatory Commencement

The sixty-second Commencement of the Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, was held in the Bellevue-Stratford Ball Room on May 17, before an audience which filled every available seat and left many standing. The program was given by the Conservatory Orchestra under the leadership of Boris Koutzen, Vincent Persichetti, William Kapell, Dorothea Flanagan and Thomas Ingram, pianists, Herman Liebenthal, Jr., and Hayden Mason, cellists, Julia Gabinet, violinist, Louise Zehring, harpist, Gloria Marcus, soprano, Mark Dawson, baritone, and the Conservatory Chorus (12 members), with Katharine Lippincott as accompanist.

Urges Attention to Moderns

The address was made by Mme. Olga Samaroff in which she urged a greater understanding and willingness to hear the music of contemporary composers, also speaking of the conditions awaiting those going out into the musical world today. The presentation of diplomas and degrees was made by E. Brooks Keffer, president.

Teachers' diplomas were awarded as follows: in piano to Rosalie Cohen, Beverly Margaret Horlacher, Lucille Kind Kohn and Constance Williams; in violin to Josephine Shirk Eshelman; in voice to Warren K. Ervin and Joseph Harold Motz. Degrees of Bachelor of Music to Josephine Shirk Eshelman, Beverly Margaret Horlacher, Thomas William Ingram, Lucille Kind Kohn, Joseph Harold Motz (cum laude), Constance Williams, Sister Angelus Maria, I.H.M., Sister Cephas Maria, I.H.M., Sister Marie Lucile, I.H.M., Sister M. Clare Patricia, I.H.M., Sister M. Saint Cecilia, I.H.M., Sister M. Saint Eloise, I.H.M.; Degree of Master of Music to Kathryn R. Grube.

M. M. C.

WALTER DAMROSCH, now in Hollywood for his first screen venture, returns to New York next month. Dr. Damrosch, in a personal appeal to every member of Congress, recently advocated passage of the Thomas-Smith bill restoring commissioned officers' rank to band leaders.

PIETRO YON AT THE ORGAN

tor and Ganss; Gregorian compositions were also interspersed in the elaborate program. Mr. Yon was heard in his own Hymn of Glory, Bossi's Alleluia and a Ravanello organ prelude. Many prominent non-Catholic personages heard this outstanding choral force for the first time, and admired the worshipful, expressive quality of the music, as well as its worthy performance under Maestro Yon.

Low Mass of May 21 brought Yon's O Salutaris, and at Vesper-service his Ave Verum, with organ preludes and postludes by Guilmant and Angelelli.

F. W. R.

Yon Music Heard at Cathedral

The ceremony of the Installation as Archbishop of New York of the Most Rev. Francis J. Spellman, D.D., at St. Patrick's R. C. Cathedral, New York, on May 23, was marked by the presentation of important music, both choral and instrumental, Pietro Yon, organist. The full Cathedral Choir, the Seminarians Choir and the Cathedral College Choir, with E. Rivetti at the chancel organ, participated. Of Yon's choral works, a Te Deum and Mass, Jesu, Fortitudo were sung, with other works by Peroni, Molitor and Ganss; Gregorian compositions were also interspersed in the elaborate program. Mr. Yon was heard in his own Hymn of Glory, Bossi's Alleluia and a Ravanello organ prelude. Many prominent non-Catholic personages heard this outstanding choral force for the first time, and admired the worshipful, expressive quality of the music, as well as its worthy performance under Maestro Yon.

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F. W. R.

International Music Contest in Vienna

VIENNA.—The fourth international contest, comprising vocal and instrumental music, will be staged here from June 12 to 24 under the auspices of the State Academy of Music. The prize compositions will be performed in a series of public concerts. Applications to enter the contest may be sent to the Staatsakademie für Musik, Vienna 40, Lothringer Str. 18.

Charles O'Connell Named Stadium Conductor

Charles O'Connell, American conductor, has been named to direct the concerts on July 21, 22 and 23 of the Philharmonic Orchestra at the Lewisohn Stadium, New York. Mr. O'Connell has conducted the Philadelphia Orchestra on tour and also at Robin Hood Dell, Philadelphia. He has also led practically every major symphony ensemble in this country and has made many transcriptions of works by Bach, Debussy, several Spanish composers and others some of which he will offer for the first time at his Stadium concerts.

Former music critic of the Springfield Daily News, he joined the staff of the old Victor Talking Machine Company in 1924 and later was in charge of the artists and repertoire department at RCA-Victor. He is the recipient of the Bruckner Medal from the Bruckner Society of America. He is the author of the Victor Book of the Opera and the Victor Book of the Symphony and has appeared as conductor on many radio programs. Mr. O'Connell also wears a decoration from the French Government for his services to music of France. In 1938 he was named director of artists and classical recordings for RCA-Victor.

Willem van Hoogstraten, originally scheduled to return, will not appear because of his recent appointment to the Salzburg Festival.

John Corigliano again will be concertmaster of the orchestra.

Schumann Music Prize Founded

ZWICKAU, GERMANY.—The town of Zwickau in Saxony has established a Robert Schumann Music Prize of 500 marks, which will be awarded yearly on Schumann's birthday, June 8, to worthy musicians or composers.

B. B. J.

Hier Song Featured

Povla Frijsh sang Ethel Glenn Hier's new song, Grandfather's Love, at her recent New York recital at Town Hall.

Bethlehem Attracts Bach Pilgrims

(Continued from page 14)

The chorus, many singers having taken part in the Mass over some years, were here on most familiar ground. The tone quality was more sonorous and colorful than on the opening day, and the famed reserve power of this impressive organization came into play with striking results.

The conductor may have shattered one or two hoary Bethlehem traditions by his adoption of tempi, some of which were on the fast side, and even in cases, as in the final chorus of the Gloria, inclined to an almost vertiginous speed. But all his devices bore the earmarks of having been thought out and most of them were justifiable on the score of dramatic impact and musical heightening of effect.

Outstanding examples were the triumphant opening chorus of the Gloria, the eloquent and beautifully shaped phrases of the Qui tollis, the weighty march of the Credo, and the great culminating series of vivid pictures of the Passion from the yearning compassion of the Et incarnatus, through the dramatic decrescendo of the Crucifixus and the sudden burst of the Resurrexit. All these are familiar Bethlehem experiences, but to nearly all Mr. Jones brought some new freshening of detail or the impression of having restudied them with new eyes.

As in all performances of the Mass, the Sanctus with its picture of the choiring Seraphim is likely to be the crown, but it is a measure of the director's ability that he brought new emphasis to this most shattering of all musical conceptions.

And in the final moments of the afternoon there were the very beautiful performances of the Benedictus by the tenor and the Agnus Dei by the contralto to contribute contrast, while the final Dona nobis pacem was sung, not perfunctorily as too frequently occurs, but slowly, as if the singers were musing on what had gone before.

Solo Contributions

A word is owing to the part played by the solo quartet, as a whole one of the most efficient heard in recent years. For general command of tradition and fine sensitiveness, as well as a vocal production of exemplary quality, Mr. Falkner merits particular praise. Mr. Jameson, a newcomer, showed ample tones of beautiful quality and such mastery of the long phrase as to constitute a "find." Miss Knowles, who has sung here in other years, has deepened her artistic command and control of a voice of rich timbre and broad inflection. Miss Wells, also a newcomer, but known in New York as a leading church soloist, brought fine feeling and adequate technical schooling to her difficult assignment. She contributed with notable effect to her several duets in the Mass.

A lion's share in the rewards must also go to the indefatigable soloists of the Philadelphia Orchestra, who—notably in the case of the oboe, bassoon, violin and other *obbligati*—proffered some exquisite moments, while Dr. Shields upheld the organist's role with even more than usual felicity, and Miss Newhard, pianist, did the difficult cembalo passages impeccably.

Choir Board Elections

At the annual meeting, Mrs. Clarence A. Warden, of Philadelphia, was elected to the board of managers of the Bach Choir, to fill the vacancy caused by the death of Mrs. R. P. Linderman. Dr. C. C. Williams, president of Lehigh University, was elected to the newly created additional vice-presidency of the choir. Charles M. Schwab remains the honorary president, and other officers are:

President, H. S. Snyder; vice-presidents, Mrs. Quincy Bent and Dr. Williams; secretary-treasurer, Alan C. Dodson, and assistant secretary-treasurer, Herman J. Schneller, all of Bethlehem.

The executive committee consists of:

Mrs. Bent, Edgar H. Boles, New York; Mrs. Morris Llewellyn Cooke, Philadelphia; Mrs. Francis B. Crowninshield, Boston; Dr. Charles G. Osgood, Princeton, N. J.; Mrs. William Potts, Wyebrook, Pa.; Mr. Schwab; Dr. Raymond Walters, Cincinnati, and Dr. Francis J. Dever, Mr. Dodson, Robert P. Linderman, Jr., Dr. T. Edgar Shields, Mr. Snyder and Dr. Williams, all of Bethlehem.

Sings for Convention

Photo by Josephine Rossi

ELEANOR BERGER,

contralto, was heard at the convention of the New Jersey State Federation of Women's Clubs at Atlantic City on May 18, with Morton Bowe, tenor and John Herrick, baritone.

Longina Nano Wins Federation's Prize

State Contest Enlists Seven Singers Out of 75 Contestants

Longina Nano, 20, Brooklyn, N. Y., soprano, won the $250 prize and the honor of appearance as soloist on May 24 at the National Federation of Music Clubs program at the World's Fair. Mrs. Nano led six other contestants in the finals at Town Hall on May 12. The seven singers were the survivors of a field of seventy-five in the New York State Federation of Music Clubs' competitions to select a young American soprano for these honors.

Fraser Gange, Edgar Schofield and Paul Althouse were the judges. Mrs. Nano, a pupil of Queena Mario, sang the Ballatella from Pagliacci and When I Have Sung My Songs, by Ernest Charles, as her two contest numbers and was recalled by the judges to sing Mimi's aria from La Boheme.

Helen Hoffmann, 21, also recalled, sang the Ballatella. Her two previous numbers were Mimi's aria and Joy by Wintter Watts.

Jessica Dragonette, radio and concert soprano, made the presentation to Mrs. Nano, whose husband Alfred, 24, a violinist, is scheduled for his Town Hall debut next season.

Other contestants were Vivian Martin, who sang Nedda's air and Terry's Answer; Dorothy Cutler, in Vissi d'arte from Tosca and Campbell-Tilton's Spirit Flower; Nahama Reinhorn, who contributed Elsa's Dream from Lohengrin and Cyril Scott's Blackbird's Song; Lorraine Woodruff, heard in the Tosca aria and G. H. Scott's Love's Philosophy; Lois MacMahon, who sang the Shadow Song from Dinorah and Buchman's Red, Red Rose.

While the judges were deliberating, Vandy Cape entertained with several of her Singing Satires, convulsing the audience with her impersonations of a singer at her debut, a woman of uncertain memory singing The Land of the Sky-Blue Water, a hostess "asked" to sing at her own dinner party, an American singer giving a costume recital of Spanish songs and then finally of the singer who "explains" her songs before offering them. In radiant form, Miss Cape had to beg off from encores so that the decision might be announced.

Grace W. Towne was chairman of the competition which was limited to sopranos between 16 and 21 years of age.

H. A. S.

Photo by A. G. Wight

FABIEN SEVITZKY and his wife MARIA KOUSSEVITZKY

with LUCY TAGGART, left, their hostess, at French Lick Springs, prior to the Kentucky Derby. Mme. Koussevitzky is to be soprano soloist next season with the Indianapolis Symphony Orchestra, conducted by her husband.

Longy School Appoints Trio of Instructors

Summer Session Teachers to Include Biggs, Apel and Bodky

CAMBRIDGE, MASS.—E. Power Biggs, organist, Dr. Willi Apel, musicologist, and Erwin Bodky, harpsichordist and pianist, are among the faculty members for the six-week summer session at the Longy School of Music, which opens on July 5, it has been announced by Minna Franziska Holl, director.

Mr. Biggs, recently returned from a tour of the United States and Canada during which he appeared with the Boston and Chicago symphony orchestras, will give a series of six lectures on the organ as well as private lessons and presenting recitals. He was organist for the Lili Boulanger Memorial Concert in Symphony Hall in March. Nadia Boulanger, who directed, has been teaching at the school this year.

Mr. Bodky, who comes from Berlin, gives a lecture course on early keyboard and chamber music illustrating them with the harpsichord and clavichord assisted by a chamber group. Dr. Apel will discuss choral music of the fifteenth and sixteenth centuries.

The regular courses in solfeggio, harmony and counterpoint, as well as private lessons for instrumental and vocal study and in languages will continue. Registration starts June 1.

Many students are expected to combine their work at the Longy School with courses at the Harvard Summer School.

Linbar Musicological Records Launched in Universities

Under the editorship of N. Lindsay Norden, a new movement in musical education, known as the Linbar Musicological Records, has been inaugurated in cooperation with the music departments of a number of American universities. Records are selected by Mr. Norden for conductors, composers, choruses and those interested in the theory and history of music. Cornell, Princeton, State Teachers College, Valley City, N. D., Denison, Oregon State College and Carleton College are among those using these issues, to which additions are being made. Among the subjects discussed is the untempered harmony of a cappella music, analysis of several numbers and a comparative study of four intonations.

MAX ALTGLASS,

Metropolitan Opera tenor, will continue his teaching in his New York studio until August 1. After a brief vacation, he will return on September 6 for his fall work. Among his artist-pupils are Maria Müller, former Metropolitan soprano, recently heard in Milan under De Sabata's direction, and Erna Kienzl, dramatic soprano of the Hamburg Opera. Florence Wylde, mezzo-soprano, of his studio, is a member of the San Carlo Opera of Milan. Hans Clemens, tenor, for seven years a member of the Metropolitan has been re-engaged for the third season of opera in Los Angeles and San Francisco. He is also one of the prominent Altglass artist-pupils.

MARGARET ROBERTS, soprano, assisted by her Southern Choral, gave a program of songs and arias, by Haydn, Hahn, Weckerlin, Whelpley, Burleigh, Charpentier and Puccini, at the MacDowell Club, New York. A pupil of Alice Garrigue Mott, she sang some of the numbers presented at her recent Hotel Plaza concert. Josephine Sweney was at the piano.

Win Texas Award

Christian University Men Again Take Federation Prize

FORT WORTH.—For the fourth successive year the Men's Glee Club of Texas Christian University, directed by William J. Marsh, won the choral award of the Texas Federation of Music Clubs. The contest, at Austin, was an incident of the club's tour of Central and West Texas. The Women's Choral made the tour to Austin, and won the Federation award in its class. It also is directed by Mr. Marsh. The men appear at the New York World's Fair on June 20 with engagements in intervening cities.

Closing the concert series of the Fort Worth Chapter of the American Guild of Organists, Dora Poteet, young Dallas organist, gave an impressive recital.

Lucia Graeser, soprano, accompanied by Theodor Haig, and William Carter, young St. Louis pianist, gave recitals last month, as did Karin Dayas, pianist, of the Cincinnati Conservatory faculty.

The commencement offering of the School of Sacred Music of Southwestern Baptist Theological Seminary was the oratorio Elijah, directed by I. E. Reynolds. Soloists were Edwin McNeely, Carlyle Bennett, Mrs. I. E. Reynolds and Christine Hamblen. E. C. W.

Smith College Summer Music School to Admit Men

NORTHAMPTON, MASS.—Three types of majors and specialization are included in the curriculum for the forthcoming session of the Smith College Summer School of Music, opening in Sage Hall here on June 26. The work will be similar to that done in the regular session in that education courses in music will be supplemented by instrumental study and vocal and instrumental courses must be accompanied by theory, history or pedagogy. Students in music pedagogy are given the opportunity to do practice teaching.

Both men and women students will be admitted during the summer session and academic credits and certificates will be granted.

Paderewski Shatters All Records In Recital at Boston Opera House

Touching Tribute Paid to Statesman-Pianist by Vast Throng—Pops Concerts Introduce Novelties and Classics

BOSTON.—A ceremonial occasion was the recital at the Boston Opera House on the evening of May 10 by Paderewski. For weeks this recital, which benefitted the Burroughs Newsboys Foundation, had been nearly sold out. By the time the artist and statesman emerged upon the stage, every available space in the Boston Opera House was occupied; in addition to standees, there were 350 persons seated on the stage, and more had been placed in the orchestra pit. While no statistics are easily available for proof, this reviewer is inclined to believe that the size of the audience, and the box office receipts—with $7.50 "top" and $4.40 for seats on the stage—must have set a record for recitals in Boston.

It seemed as if this enormous gathering, which rose to applaud Paderewski each time he returned to the stage, realized individually, and most keenly, that they were saluting both a great artist and a great man.

Paderewski, who remained in Boston a day or two thereafter, visited Symphony Hall the following Friday noon to hear his A minor Concerto rehearsed by Arthur Fiedler, Jesus Maria Sanroma and the Pops Orchestra. The artist expressed his delight at the performance, and smilingly permitted news photographers to take numerous pictures.

Pops Programs

Mr. Sanroma's admirable interpretation of the concerto at the Sunday Pops, May 14, gave pleasure to an audience that packed Symphony Hall. The orchestral portion, superbly conducted by Mr. Fiedler seemed, to me, to be impeccable. One ruminated upon the unaccountable reason why this concerto has been allowed to slip out of the active repertory. If no masterpiece, the work nevertheless remains fresh and brilliant, and must offer great attraction to keyboard virtuosi.

This program had for another highlight the Brandenburg Concerto No. 2 by Bach, in which the original high trumpet part was taken by Roger Voisin. The other three soloists in the work were Julius Theodorowicz, violin; James Pappoutsakis, flute, and Louis Speyer, oboe. Beethoven's overture, The Dedication of the House, and pieces by Wagner and Sibelius also were heard.

At the season's first Sunday Pops, a week earlier, Alfredo de Saint-Malo had played with warmth and feeling that favorite piece of violinists—the Spanish Symphony by Lalo. The annual Harvard Night at the Pops, May 15, brought forth three Harvard men as guest conductors, Malcolm Holmes '28, G. Wallace Woodworth '24, and Leroy Anderson '29.

Choral Activities

Bostonian concert activity otherwise continues to wane. The Apollo Club male chorus conducted by Dr. Thompson Stone presented at Jordan Hall May 9 their last program of the season. The four violin concerti which Vivaldi termed collectively The Four Seasons, were heard at Agassiz Theatre, Cambridge, May 16, at a concert by faculty members of the Longy School of Music. Norbert Lauga was the violinist, Erwin Bodky the harpsichordist, and Yves Chardon conducted the Longy School Orchestra. The night following, Mendelssohn's oratorio Elijah was given by the orchestral and choral classes of the New England Conservatory, Francis Findlay conducting. Dowell P. McNeill was the organist. C. W. D.

Stephen Foster Stamp Issue Urged by Kostelanetz

The issuance of a stamp to honor Stephen Foster was urged on a Congressional committee at the Hotel New Yorker by André Kostelanetz on May 13. Mr. Kostelanetz, husband of Lily Pons, said he represented Lawrence Tibbett, Deems Taylor and himself in asking that the American composer be honored since this year "music lovers throughout the world are observing the seventy-fifth anniversary of the death of this great American and composer."

The committee, supporting a bill introduced by Representative Lex Green of Florida, which provides that a commemorative stamp honoring the arts be issued, later joined in singing Foster works. The session was broadcast over WABC.

ALBERT SPALDING, at his country home in Great Barrington, Mass. on the tennis court. Following a few weeks' respite from his concert activities, Mr. Spalding will appear as soloist with the New York Philharmonic Orchestra, on the opening night of the Lewisohn Stadium series, June 14, with Walter Damrosch conducting.

Photo by Cosmo-Sileo Co.

Photo by Stella Saxton.

GEORG VON HARTEN, pianist, in the garden of Queen Margherita Palace in Rome, where he gave a recital recently, in addition to appearances in Florence, Milan and other crities. He will appear in the United States next season.

Elman to Tour South America

Having concluded a transcontinental tour of twenty-five cities in the United States and Canada in behalf of the American Committee for Christian German Refugees, the Committee for Catholic Refugees from Germany and the American Jewish Joint Distribution Committee, Mischa Elman, violinist, and Mrs. Elman sailed from New York on May 19 for South America. After a tour there he returns to the United States in November having cancelled his proposed tour abroad. Opening his new season as soloist on December 12 in Carnegie Hall, New York, as soloist with the Philadelphia Orchestra, he then tours this country and Canada. His New York recital is scheduled for January 20 in Carnegie Hall.

Edna B. Wold Wins Matthay Scholarship

The contest for the $1,000 scholarship for a year's study in London with Tobias Matthay, sponsored by the American Matthay Association, Inc., held in Steinway Hall, May 18, was won by Edna Belgum Wold of New York. Mrs. Wold is a post-graduate of the Institute of Musical Art and has studied with Arthur Newstead. Judges were Ray Lev, a former holder of this scholarship; Harold Morris and Clifford Herzer. Musicianship judges were Ella W. Pyle, Alice Kortschak and Rudolph Pittaway.

There were thirteen contestants. Ethel Elfenbein of Brooklyn, N. Y., won first honorable mention, and Nancy Follett of Quincy, Mass., second.

Officers of the Association are Arthur Hice, Philadelphia, Pa., president; Margaret Littell, Wilmington, Del., secretary; and John Meetch Stroup, Philadelphia, treasurer.

Furtwängler Heads Brucknerites

VIENNA. — Since the International Bruckner Society has been taken over by the German Bruckner Society, Wilhelm Furtwängler is now president of the newly founded organization in Vienna. B. B. J.

American Lyric Theatre Premieres

(Continued from page 7)

some excellent contributions by the Hall Johnson Choir. Miss Hall as Susan Elliott and Mr. Bartlett as Carter Reynolds sustained the romantic leads, as the heroine from the North and the scion of the old South whose lives are curiously entangled.

Book Episodic, Music Pleasing

The task of surrounding some twenty-seven Foster tunes, most of them lacking in dramatic impact but excelling in their sentimental charm or simple gaiety, is one to baffle a Scribe or a Sardou. The book which has been concocted by the authors is episodic and not always highly plausible. They have written with a certain lack of humor and melodramatically, in short scenes not always relevant to the main action.

Mr. Loomis has wisely left much of Foster's music to speak for itself, and the thirty-three musical numbers include some splendidly effective episodes, such as Mr. Hatfield's singing of Sweet Emerald Isle, Mr. Bartlett's moving rendition of Beautiful Dreamer and Jeanie with the Light Brown Hair. Other melodies are arranged for solo or concerted scenes with chorus, the latter done with richness of tone by the Hall Johnson Choir.

The scenes are connected with a symphonic web into which various melodies have been skillfully woven, while others underly spoken dialogue or serve as a sort of leading motive to point up the emotions of the characters.

Effective Cast

The cast had been trained to do as much as was probably to be expected with rather static material. Mr. Bartlett and Miss Hall showed the most professional command of the stage, with large and well-schooled voices, and Mr. Hatfield revealed a stage personality of a dynamic sort and fine vocal endowments. Miss Manning was also effective as Eulalie, as were Robert Chisholm and Avis Andrews.

Others in a large cast included the following:

Lamphrey	Robert Chisholm
Angie	Avis Andrews
Mrs. Bland	Merle Madden
Grandfather	John Kirk
Cato	J. Louis Johnson
Lem	Robert Clarke
Grandmother	Helen Mestelle
First Houseman	Jonathan Brick
Second Houseman	James Armstrong
Stage Doorman	Peter Chambers
Jeb Martin	Larry Bolton
Bradley	Frank Chemberlin
Jeanie June	Helen Renee
Mrs. Stoddard	Mary Perry
Mary Lou	Helen Mestelle
Randy	Paul Roberts

The settings, designed by Robert Edmond Jones, were simple but of marked distinction. The orchestra played the score effectively under Mr. Polah's direction. Many curtain calls were accorded directors and cast. R. M. K.

Gigli Thrills London Despite a High Fever

Tenor Conquers Influenza—Beecham Leads New Music

LONDON.—At the Albert Hall, tenor Gigli, suffering from influenza, sang with a temperature of 102. While it is true that he economized his voice, he sang with his usual *brio*, and it is reported, changed his clothes three times during the seance! Under the circumstances, Dala sua pace, and O del mio dolce ardor met with great favor by the *cognoscenti*, while others preferred his more robust singing in rousing arias. Ivor Newton was the understanding and sympathetic accompanist.

A concert by Sir Thomas Beecham and the London Philharmonic featured Bela Bartok's compelling music for strings and percussion. This stimulating work, packed with ideas, and presented in sombre colors, was expertly played by Ernest Lush and the orchestra. Sir Thomas gave his usual delightful reading of Mozart's little symphony No. 29 in A, and Bizet's youthful symphony which has moments of naïve immaturity and charm.

The Women's Symphony Orchestra, under Mr. Sherman, gave a concert at Queen's Hall in aid of Lord Baldwin's fund for refugees. The string section of the orchestra has made a decided progress, but the wind instruments, for the most part, are weak. Solomon was the able soloist in the Schumann piano concerto.

At a Courtald-Sargent concert, John Hunt was soloist in Brahms' second piano concerto. Dr. Malcolm Sargent and the London Philharmonic gave excellent support.

A large, responsive audience packed the Albert Hall to hear Handel's Messiah. Dr. Sargent and the London Philharmonic made the old war-horse sound wonderfully. Of the soloists, Walter Widdop (tenor) and Muriel Brunskill (contralto) gave the most pleasure. The Royal Choral Society sang with telling effect.

The same evening Sir Henry Wood and the BBC Orchestra gave a fine reading of Elgar's Dream of Gerontius. At the end of Part I the audience remained spellbound before applauding. Heddle Nash, tenor, was unusually expert, handling the difficult arias with competence. Olga Haley sang the part of the Angel, and Harold Williams scored in the bass part.

It has been said that a test for Lieder singers is the way Hugo Wolf's songs are handled. If this is true, Else Rykens, Dutch contralto, is a superlative artist, for her singing of the Wolf numbers was memorable. Miss Rykens also gave pleasure in Poulenc and Aubert, which suited her voice and temperament better than two Brahms pieces.

HUGH LIVERSIDGE

French Folklore Group Give Costume Recital

The French Folklore Society offered a program of French folk dances, songs and legends at the McMillin Theatre, New York, on May 17. Louise Arnoux directed the singers, a spontaneous and charming group of children in costume, who showed remarkable progress from last year in their interpretation of French songs. Their diction was excellent. The majority of them are from the Professional School. Bernard Gabriel was accompanist for the folk singers.

Jeannie Dawson's group was enthusiastically received in interesting and diversified folk dances, capably assisted by Andre Chambellan, violinist, and Mrs. Georges Rosette, pianist. Thoroughly artistic were the offering of French legends by Servainine, from the Odeon. An unusual presentation was the group of Chants Creoles by the Haitian Folklore Society under the direction of Loura Bowman and LeRoy Antoine. G. N.

Strauss Writes Film Music

MUNICH.—Richard Strauss has composed a special waltz for a film on Munich, his home town, which is being made by the Bavaria Film Company on behalf of the Munich civic authorities.

THE AMERICAN ACADEMY OF DRAMATIC ARTS
Senior Class, 1938-1939.

The American Academy of Dramatic Arts, New York, recently held its annual graduation, the class this year including sixty-four members. The graduates included:

Douglas Alexander, Norma Alley, Lurana Allison, Jerrold Atwater, Linda Barrett, Paul Bernard, Betty Blum, Toni Brown, Judith Cargill, George Champe, Ray Colcord, Elizabeth Cox, Ellis Daniels, Peggy deFrece, Ross Depkin, Orpha Dickey, Helen Dow, Virginia Dunning, Dorothea Eller, Helena Fredericks, Gilbert Grant, Helen Gunderson, Edward Hardcastle, Jean Hazlewood, Virginia Hickerson, Peter Jaye, Don Keefer, Robert Keyworth, Peter Knego, Charles Lang, Lucile Lazure, Marjorie Lynn, Audrey Lyons, Mary McGowan, Josephine McKinnon, David Martin, LaVerne Martin, Peggy Montgomery, William Moody, Betty Morrissey, Otis Morse, Marian Munroe, Mary O'Rourke, Margaret Paine, Carol Poten, Estees Potter, Louise Randall, Sybil Redmond, Juelanne Sack, Rosalind Scott, Anne Sears, Eleanor Secor, Marthanne Seeley, Janne Stoner, John Stout, Elvira Streza, Paul Talbot, Charles Telford, Guy Tortora, David Upson, Muriel Wakefield, Geoffry Wicke, Dorothy Wilson and Charlotte Windsor.

Milton Kaye Plays on WOR Bach Program

Milton Kaye, pianist, was soloist on May 7 over WOR in Wallenstein's Bach Cantata program, playing the D minor clavier concerto. On May 12 Mr. Kaye was accompanist for Max Polikoff, violinist, at his recital at the MacDowell Club, New York.

Heifetz to Premiere New Walton Concerto

William Walton, English composer, is in New York, completing his new violin concerto, which, Musical Courier learns, will be introduced by Jascha Heifetz next season.

Orpheus Club of Salt Lake City Heard at World's Fair

The Orpheus Club of Salt Lake, Utah, appeared at the Baltimore Convention of the National Federation of Music Clubs and later at the New York World's Fair. Albert J. Southwick is conductor of the chorus, and Vera Frey Beason accompanist. Members are:

First Tenors, M. E. Pike, M. F. Pexton, C. F. Packard, W. Jack Thomas, Hugh Nation, James Haslam, L. B. Bigler, N. Ross Beattie, A. A. Beckstrand, Dean Mitchell, Frank C. Wilkin; Second Tenors, Parley B. Maughan, P. G. Clark, David W. Seegmiller, Edwin Butterworth, Jr., Ed. F. Montague, C. D. Wright, Ross Bergh, Osborn P. Clark, Harold Barber, Geo. B. Roden, David E. Boam, Conrad Harrison, M. E. James; Baritones, F. J. Ewald, H. B. Emerick, Eugene R. Love, Lyman C. Pederson, John H. Wood, Ed. E. Pike, Pete Bons, M. B. Harrison, Richard Lawton, Wm. C. Winder, Denton C. Andrew, Ralf R. Woolley, Robert C. Sorenson; Bassos, A. J. Skidmore, Dr. Grant Gregerson, A. C. Kelm, A. M. Mortimer, Ray Van Noy, Richard Bond, O. K. Lilliwick, Richard Keddington, Andy C. Stewart, Paul Fredericksen, J. J. Friedmann, A. E. Eberhardt, Harold Keddington.

Colon Opera Will Produce Novelties

Kleiber, Panizza and Wolff among Conductors for Winter Series in Buenos Aires

BUENOS AIRES.—Panizza's Bizancio and the Argentine opera, Las Virgenes del Sol, by Alfredo Schiuma, are among the novelties announced for the winter operatic season which opened in the latter part of May at the Colon. Floro M. Ugarte was once again named general director and the conductors include Hector Panizza, returning after an absence of two years; Erich Kleiber and Ferrucio Calusio.

Rossini's Cenerentola, not given here since 1826, and Verdi's Macbeth, not offered for many years, also will be heard. Florent Schmitt's ballet Oriane et le prince d'amour, the Rossini-Respighi ballet La Boutique fantasque and the Argentine ballets, Georgia by Jose Maria Castro, Panambi by Alberto E. Ginastera and Cuento de Abril by Arnaldo D'Esposito, are also listed.

The regular repertoire includes Norma, Otello, Aida, Turandot, La Boheme, Mignon, La Damnation de Faust, Elektra, La Traviata, Lucia, Die Walküre, Tristan and Isolde, Götterdämmerung, Carmen and the first performance at the Colon of Die Zigeunerbaron by Johann Strauss.

The ballets, Don Giovanni (Gluck), Daphnis et Chloe (Ravel), Antique Danze et Arie (Respighi) and The Legend of Joseph (Richard Strauss) will also be performed, under the direction of Margarete Wallmann.

Albert Wolff, French conductor, has been engaged for a series of concerts of French music including compositions of Debussy, Fauré, Ravel, Roussel, Honegger, Dukas, Milhaud, Poulenc and Ibert. His debut is expected on July 14.

Singers Engaged

The vocal roster lists Mmes. Rose Pauly, Gina Cigna, Marta Fuchs, Maria Reining, Gianna Pederzini, Risé Stevens, Bidu Sayao, Lidja Kindermann, Editha Fleischer, Isabel Marengo, Hilde Reggiani, Sara Cesar, Sara Menkes, Otilia Armas, Amelia Conte, Amanda Cetera, Yolanda di Sabato, Maria Malberti, Clara Oyuela, Dora Pockorny, Nelly Rubens, Maria Rubini, Regina Taddia, Hina Spani, Franca Somigli, Carmen de la Vega, Ema Brizzio, Sofia Mendoza etc. and Messrs, Giacomo Lauri Volpi, Max Lorenz, Koloman von Pataky, Herbert Janssen, Alexander Sved, Victor Damiani, Hermann Wiedemann, Emanuel List, Duilio Baronti, Giacomo Vaghi, Marcelo Urizar, Pedro Mirassou, Bruno Landi, Antonio Salvarezza, Domingo Mastronardi, Vittorio Bacciatp, Joaquin Alsina, Horacio G. Alisedo and Carlos Maloberti.

During the absence of Hector Basaldua in Europe, the scenery will be under the direction of Pio Collivadino and Dante Ortolani, The *régisseurs* are Carlo Picinato, Otto Erhart and Josef Gielen. The chorus continues under the baton of Rodolfo Terragnolo.

Summer Opera and Ballet

The summer season at Palermo Park recently closed. Operas given were Barber of Seville, Carmen, Rigoletto, La Boheme, Madam Butterfly and the Argentine work, Siripo by Filipe Boero. The cast included several local singers.

The ballet performances under the direction of Robert Kinsky listed several works. Tableaux were arranged by Margaret Wallmann with music by Johann and Joseph Strauss presented as Souvenirs from Vienna.

Juan José Castro and Alexander Szenkar conducted several concerts with the Colon Orchestra.

JORGE M. WHITE

EDWARD KILENYI,
American pianist, in Brussels inspects a music shop displaying his recent recordings.

Winifred Christie Triumphs in Buenos Aires with Iturbi

BUENOS AIRES.—Winifred Christie, American pianist, was recalled nine times when she appeared at the Colon on May 13 as assisting soloist with the Colon Orchestra, directed by Jose Uturbi.

Miss Christie gave a scintillant reading of Liszt's E flat concerto using the double-keyboard piano and often giving the impression of using two instruments. The additional sonority and variegated coloring added to the dazzling delineation of the soloist. Two encores had to be added.

The program was the last of the series presented this season by Mr. Iturbi. In addition to introducing Miss Christie to local audiences, he also brought his sister, Amparo, here for her local pianistic debut.

Bibb and Tallarico Join Peabody Summer Staff

Frank Bibb, vocal pedagogue and Pasquale Tallarico, pianist, both members of the faculty of the Peabody Conservatory of Music, Baltimore, Md., have been added to its summer school staff. Mr. Bibb, coach and accompanist for many singers, will teach voice and also give coaching work being associated with Reinald Werrenrath. Mr. Tallarico will teach piano and will also conduct a course in appreciation. In his private work he will be assisted by Carlotta Heller and Mabel Thomas.

Boyce Leads Nyack Morning Music Club Program

NYACK-ON-HUDSON, N. Y. — Alfred Boyce conducted the Spring Concert of the Morning Music Club at Junior-Senior High School with George Rasely, tenor, and Harry Allaire, accompanist. The club sang works by Mrs. H. H. A. Beach, Huhn, Hawley, and European composers. The Beach work, Sea-Furies, with solos by Mmes. Stanley, Roth and Churchill, received applause. Mr. Rasely sang two groups by modern composers, including his own melodious I Would Forgive. The club numbers seventy women singers.

F. W. R.

Alexander Kisselburgh Returns

Alexander Kisselburgh was baritone soloist in the New London Oratorio Society's recent performance of Hora Novissima. He also appeared with the Cincinnati Oratorio Society. After several seasons on the Pacific Coast, he has returned East for appearances under the Richard Copley Concert Management.

Max Jacobs Talks on Bowing

Max Jacobs, violinist-conductor, lectured on bowing on May 5 at Teachers College, Columbia University. He discussed the six fundamental bowings and their application to solo, chamber music and orchestral playing and gave demonstrations.

Francescatti in Geneva

GENEVA.—Zino Francescatti, violin soloist with the Orchestre Romand, scored for his brilliant reading of the Brahms concerto.

N. C.

Teaneck Hails Radl

Bergen County Festival Has Rasely as Soloist with Chorus

TEANECK, N. J.—A Bergen County music festival was given here on May 12, by the orchestra of the Teaneck Symphony Society, the Teaneck Chorus, and augmentations to both, bringing the two organizations together for the first time.

Principals were Otto Radl, conductor of the orchestra; Arvid Samuelson, conductor of the chorus, and George Rasely, tenor, of the Metropolitan Opera. Singers and musicians numbered more than 215, 150 of whom were in the chorus.

Scheherazade, by Rimsky-Korsakoff, was given in its entirety. The orchestra accompanied Mr. Rasely in Where'er You Walk, by Handel; the Prelude from Sir Landon Ronald's A Cycle of Life, and Theurer Sohn, from Smetana's The Bartered Bride.

The cantata, Hiawatha's Wedding Feast, by Coleridge-Taylor, for orchestra, chorus, and tenor, was given after the intermission. The concluding work was the prelude to Die Meistersinger. Mr. Samuelson conducted the cantata. The orchestral program was led by Mr. Radl.

The chorus was augmented by the Chorus of the Westwood Woman's Club, and the following groups from New York City, regularly conducted by Mr. Samuelson: the A Cappella Singers, the Bank for Savings Glee Club, the Dry Dock Savings Bank Choral Club, and the Greenwich Savings Bank Glee Club.

Both conductors achieved results deserving of high commendation. Mr. Rasely's solos brought forth a clear, sweet-timbred voice excellently handled, and his part in the cantata was done with fine sentiment.

Scheherazade was a large undertaking for so young an orchestra, and the color, expression, and cleanness of solo parts were highly praiseworthy. Charter patrons were especially well pleased with the Meistersinger prelude's performance, the merits of which, in view of the familiar high levels given it by great orchestras, could be fully appreciated.

R. S. V.

La Forge-Berúmen Artists Appear

Frank La Forge, composer-pianist, Lucille Bethel, soprano and Harrington van Hoesen, baritone, were heard in concert in Rutherford, N. J., on May 3 Miss Bethel conducted a mixed chorus of sixty voices and sang two arias and a duet with Mr. van Hoesen. The choral program included Mr. La Forge's Flanders Requiem and Hills. In addition to accompanying Miss Bethel and Mr. van Hoesen, Mr. La Forge played the first movement of Grieg's A minor concerto with Maurice Morelli, organist and Spinoza Peaff, violinist. Mr. van Hoesen sang a group of La Forge numbers, an aria and a work of Malotte.

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New Publications

Reviewed by R. M. KERR

For Orchestra, Chorus and Narrator

Lenox Avenue; choreographic street scenes; scenario by Verna Arvey; music by William Grant Still.

This colorful and picturesque work, narrating events tragic and comic in the folkways of New York's Harlem, was commissioned by CBS and premiered over the radio in 1937. The version now published was later presented as a ballet by the Dance Theatre Group of Los Angeles. It is now available also for concert performances though much of the interest inheres in the lively action accompanying it. (The present review is from a piano reduction of the score.) The scenario concerns such events as a crap game, a flirtation, a fight, entry of the "law," sermon (employing chorus) in a Negro mission, a house rent party and a finale with a choral plea for mercy to the Lord. It requires some twenty-five minutes' performance time, and consists of short episodes, marked by poignancy, tenderness and understanding. The music by one of the most gifted Negro composers, is vividly rhythmic and harmonically rich and chromatic, with broad harmonization for the choruses. A worth while novelty for dance and musical groups. (J. Fischer & Bro., New York.)

For Piano, Four Hands

Symphony, by William Walton; arranged for pianoforte duet by Herbert Murrill.

Interesting as a study score by which the output of one of the most gifted younger British composers may be appraised, this reworking of a modern composition of large scope is useful for such a purpose as well as for public performance. The reduction offered considerable difficulty, but in the main is achieved with amazing simplicity of effect. (Oxford University Press, London; Carl Fischer, Inc., New York.)

Book

A Supplement to Art-Song in America, 1930-1938; by William Treat Upton.

Bringing up to date in some details his earlier volume, which dealt with the subject of song writing in America from its beginnings to 1930, Mr. Upton has issued a brochure of forty pages, which may be slipped into his book as an additional chapter. In his familiar judicious and discerning way he estimates the development in this art during the last decade, not forgetting some of the newer figures and paying tribute where it is due to the ultra-modernists. His conclusions, however, are that song composition in this country has never entirely lost its Romantic approach; that the present age is not one which produces songs naturally as if from some inner compulsion, partly owing to the lack of suitable modern texts and also to the more sophisticated and complex musical styles. There is also the fact that many singers do not show suitable interest in the more recent productions. But experiments in wordless songs and use of the voice with various chamber music combinations are pointing the way to possible developments of interest. A scholarly and valuable work, abounding in musical illustrations, and unique in its field. However, an entire new edition of the earlier book would be preferable. (Oliver Ditson Company, New York.)

For Violin (or Viola) and Piano

I Call to Thee, choral prelude by Bach, and **My Inmost Heart Doth Yearn,** choral prelude by Brahms (op. 122, No. 10), arranged by Herbert Templeman; string parts edited by William Primrose.

Two brief works, issued under separate covers, the string parts being broad, melodious and simple, while the elaborate piano accompaniments are assigned the contrapuntal embroidery of the themes. The editing is carefully done. (Oxford University Press, London; Carl Fischer, Inc., New York.)

Songs

The Flower of Beauty; music by David Stanley Smith; words by George Darley.

A flowing melodic line and lofty lyrical spirit inform this artistic song by the eminent Yale musical authority. Above all, there are a pastoral quality and refreshing poignancy about the work which raise it high among recent production. Range, E to G sharp. (Galaxy Music Corp., New York.)

Where Angels Sing; lyric by John Keble, music by Bruno Huhn.

Here is a new sacred song by the composer of the famous Invictus. The poem is of lofty purity, and includes the stanza: "For surely thoughts low-breathed by Thee Are angels gliding near on noiseless wing; They enter in and teach that heart to swell." The setting is of calm nature, with a singing melody, to an interesting accompaniment of varied harmony. There is a beautiful *cantilena* in the middle, with climax on "Teach that heart." For soprano; range, D below soprano clef to E, top space; also for alto, B flat to C. Dedicated to Margaret Borland (Mrs. Huhn). (G. Shirmer, Inc., New York.)

F. W. R.

Segurola and La Forge Issues

An attractively bound compilation, edited by Andres de Segurola, the baritone, formerly of the Metropolitan, of favorite songs and arias used by Deanna Durbin, has been issued by G. Schirmer, Inc., New York. With new English lyrics by Ann Ronell, the list includes Mozart's Alleluia, Delibes' Les Filles de Cadix, Caro Nome from Rigoletto, Arditi's Il Bacio, the Je die que rien aria from Carmen, Daydreams (Ah, je veux vivre) from Romeo of Gounod, Richard Hageman's At the Well, Dell' Acqua's Chanson provencale, the Last Rose of Summer and Strauss' Blue Danube waltz. The collection includes a brief history of the young motion picture singer and a photograph of her taking a lesson in Mr. de Segurola's Hollywood studio.

G. Schirmer, Inc., has also issued four new arrestive numbers by Frank La Forge, entitled, Trust in the Lord, But the Hour Cometh, Hast Thou Not Known, and O Sing unto the Lord, based on Biblical texts. All are for voice with effective piano accompaniment. H. A. S.

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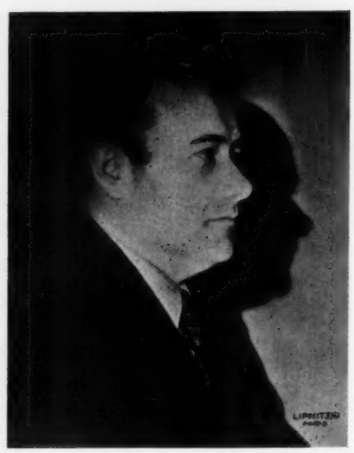

Photo by Lipnitzki, Paris

CHARLES MILLER,
American conductor, has returned to New York following an extended stay abroad. While on the European continent he conducted, among other orchestras, the Colonne in Paris and the Budapest Symphony with Alfredo Casella as soloist. Mr. Miller's American rhapsody, Appalachian Mountains, has had many orchestral performances.

Congress of Aesthetics Hears Scranton Music

Dr. Gatz Conducts 3-Day Event Sponsored by University

SCRANTON, PA.—Verdi's Il Trovatore, sung in English, featured the three-day session of the first American Congress for Aesthetics held under the auspices of the University of Scranton. Dr. Felix M. Gatz, president, discussed the objects of the congress at the opening session at which the Rev. Brother D. Edward, president of the university, gave official welcome.

Dr. Gatz conducted the Verdi opus in which the principal roles were sung by Lura Stover, Lydia Summers, Mary Freedman, Willard Young, Leonard Stokes, Robert Moody, Warren Haar and Walford Hopkins. The presentation was under the auspices of the American League for Opera, Inc. of which Dr. Gatz is executive director and conductor.

The third day of the session was given over to the discussion of the meaning of music with Dr. Gatz, Oscar Thompson, Otto Ortmann and Glen Haydon as speakers. At the final session, Dr. Gatz was re-named president with Dr. Max Schoen as vice-president; Prof. Alexander Kostellow, secretary.

Rose Tentoni, Metropolitan Opera soprano, was soloist at the final concert this season of the Scranton Philharmonic Orchestra under the direction of Dr. Gatz. She was heard in arias from Aida and Boheme and Rossini's Tarantella. The orchestral part of the program included Beethoven's fifth symphony and Liszt's Les Preludes.

Grace Leadenham Austin Songs Heard

The song, Revelation, by Grace Leadenham Austin was sung at her recent Town Hall, New York, recital by Rona Valdez, soprano, and also by her on the program of contemporary American composers, in honor of Music Week, at the Studio Club, New York. At its recent concert, the University Glee Club of Brooklyn, N. Y., sang The Little White Cottage. The latter song was broadcast over Station RO2, Rome, Italy, together with If I Sing You a Song by Nancy Anniballi, mezzo-soprano. Mrs. Austin's Remembrance was presented by Gina Pinnera at the Park Lane Hotel, New York, and Wotan Zoellner, violinist, played the obbligato arranged by the composer. Jan Lindermann, bass-baritone, sang Ma Cabin in de Pine Trees at a recent Plaza Hotel program.

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Blasts Theory That Flute Has Only A Limited Repertoire and Resources

Lambros D. Callimahos States That Scientfic Angles in Music Attract Him Strongly—Plans Master Classes

Contrary to the belief in some musical circles, the repertoire of the flute, as a solo instrument, is rich and virtually unlimited, in the opinion of Lambros Demetrios Callimahos, Greek-American flutist.

Talking with a Musical Courier representative, Mr. Callimahos, who was brought to this country at the age of four, educated here and received his first experience in this country and therefore regards himself as an American, showed programs he has given since 1934 and which he has in prospect until 1950.

LAMBROS DEMETRIOS CALLIMAHOS

"There are absolutely no 'repeats', as you can see," he declared, "yet there are three sonatas on each. And the programs cover the periods from the classics to the moderns. Apparently there are flutists who are unaware of this but the repertoire is there and I purpose to show the variety of compositions available."

A bit of a scientist as well, Mr. Callimahos admitted that by means of experiments he has enlarged the resources of the flute, "exploring into the realms of the media of expression of the violin and piano after principles of Carl Flesch and the late Leopold Godowsky.

"As a matter of fact," he said, "I found that Godowsky had operated along the same lines when he founded his Master Class in Vienna.

A Scientific Bent

Mr. Callimahos said he had always been interested in science, especially physics since he was in high school in Asbury Park, N. J., where at seventeen he invented a telephone repeater for long distance work.

Attracted to music, he started out with a ten-cent tin whistle and the night of his high school graduation played five instruments including the oboe and bassoon. In college he was a piccolo player in the band but when he entered the Juilliard School he started experimenting with the flute, seeking to enlarge its possibilities.

After graduation he went abroad and made his debut in Munich. In Vienna he presented an all-Bach program, the first such to be given there. Two years of concerts followed in England, Germany, Austria, Italy, France, Spain, Switzerland, Belgium, Holland, Czechoslovakia, Sweden, Hungary, Greece, Latvia, Esthonia and Poland. In addition he appeared with orchestras and his repertoire grew to seventy-eight sonatas as well as numerous other items.

Turning to arranging, he made his own transcription of Paganini's twenty-fourth Caprice, said to be the most difficult flute arrangement existing and which he has used on a program. When he was twenty-four, he was named a professor at the Mozarteum in Salzburg and remained for three years teaching and participating in the festivals.

Master Classes at Salzburg

After four years abroad, he returned to the United States, made his debut in Town Hall but shortly afterward went back to Salzburg when he founded the first master classes for flutists.

"These master classes have always interested me," he said, "for in them we consider a six-point program. First, analysis of the methods and schools in the art of flute-playing, then the acquisition and development of a virtuoso mechanism and although I have been blessed with a peculiar lip formation that makes it possible for me to control overtones and tone color up to the highest tones of the flute, I do not expect all students to do this but merely show them how it is done. We also consider the principles of tone production, the *embouchure* of the artist; also the higher phases of virtuosity and artistry in playing, the matter of interpretation. Then comes the survey of flute literature from Bach to the present and finally a critical analysis of the students' mechanical and psychological hindrances."

Mr. Callimahos will conduct these classes in New York this summer, from June 5 to July 14.

Citing a recent Carnegie Hall recital in which he played nine encores after a full-length program, Mr. Callimahos, as he rose to go declared emphatically, "the flute is here to stay." H. A. S.

Johann Singer Visits U. S. for 1939-40 Tour

Johann Singer, Austro-American pianist, returns to the United States next season for a tour with appearances in New York, Boston, Chicago, Buffalo, Cleveland, Cincinnati, St. Louis and Kansas City. He recently concluded a tour of Belgian provincial cities including appearances in Antwerp and Brussels. On March 23 in Town Hall, New York, he gives the first time offerings of two Impressions by Marc Mattle, French modernistic ocmposer. Recently he entered a golf tourney in Belgium and captured first honors, according to his manager, Violet Post, of Stockholm and London. Miss Post said that despite conditions abroad, interest in music, especially in the provinces, has increased and cited attendance at Mr. Singer's recitals as evidence of this.

Burnham-Wragg Piano School to Continue Summer Work

Thuel Burnham and Russel Wragg will motor from their home in Stockbridge, Mass., this summer to continue during both July and August their Burnham-Wragg Piano School in Steinway Hall. They will teach there two day weekly.

DOROTHY BACON

has been named by the Daughters of Ohio as chairman of music for their participation in the New York World's Fair. A native of that state, she has appeared in opera, concert and oratorio and given lieder programs. Last month she appeared at seven conventions in Bermuda, sang twice for the North Carolina Medical Society, the Virginia and New York Bankers.

Paderewski Hailed By San Antonio

Bonelli and Bampton Appear at the Annual Fiesta

SAN ANTONIO.—Paderewski was presented by the Friends of Music, Town Hall Lectures and Festival Association (Elizabeth A. Devoe, sponsor), in works of Haydn, Mozart, Beethoven, Chopin, Schubert and Wagner-Liszt. Many recalls were necessary and encores were granted.

Richard Bonelli, baritone and Rose Bampton, soprano, of the Metropolitan were chosen to appear at the coronation of her Gracious Majesty, Anne of the House of Wright, the chief event of the annual Fiesta de San Jacinto. Both were acclaimed.

Music Week Events

Music Week was opened with a program dedicated to the late Mrs. Eli Hertzberg, patron of music here under whose guidance many weeks were successes. Other events included a concert by the Federal Symphony Orchestra (Walter Dunham, conductor), and a Hymn Festival, in which choirs of all churches participated. Alice Simpson was chairman with Mrs. Robert Newman as general chairman. S. W.

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LOS ANGELES

Grace Moore, "Magic Flute," American Song Program and Opera Among Offerings

By RICHARD DRAKE SAUNDERS

LOS ANGELES.—Glamor was the principal constituent of Grace Moore's recital program in the Philharmonic Auditorium May 5. In style and interpretation, the soprano leaned to stagecraft. A first performance of Spring Voices by Roger Quilter introduced a song of vocally grateful character. Leo Taubman supplied competent piano accompaniments and contributed a solo group.

Streamlined and Americanized, Hugo Strelitzer's presentation of Mozart's Magic Flute by the Opera Studio of the Los Angeles City College received three performances, May 3, 5 and 6. The refurbished version included some snappy lines and amusing repartee fully in keeping with the original intent. Splendid stage direction by George Houston demonstrated what can be done by substituting acting for the stilted gestures of opera tradition. Strelitzer deserves the highest commendation for his broad concept and the training which enabled the young participants to deliver a completely entertaining performance. Guest artists were Sten Englund as Sarastro and David Laughlin as Tamino; the others, all talented and uniformly promising, were members of the student body. Tomiko Kanazawa and Gueneth Omeron alternated with radically different but individually captivating charms as Pamina, while Virginia Card and Lois Wallner likewise alternated as the Queen of Night. Max Lipin as Papageno, Melba Snowden, Papagena, Francis Barnes, Robert Tevrizian, Marguarite Jacoby, Jean Boone, Siroon Mangurian, John Silver, Jack Saunders and Jay Fitts completed the cast.

All-American Songs

Songs by twenty-one American composers were offered in a diversified program given by nine singers presented by Eugene De Forrest in the Wilshire-Ebell Theatre May 11. Laura Saunders gave three charming soprano songs by Arthur Bergh, with the composer at the piano. Ruth Matthews offered George Liebling's feeling song of remembrance, Land That I Love, to the composer's accompaniment, Mary Carr Moore's harmonically lovely Blue Herons, and my own June Comes in Bridal Gown. Blanche Phillips gave a dramatically effective Darkness Comes by Guy Bevier Williams, the tenderly poignant Slumber Song of the Madonna by Grace Bush, accompanied by the composer, Song of the Robin Woman, from Cadman's Shanewis, and Alone by Samoiloff, tinged with Slavic melancholy. Lynn Sharon struck a dramatic note in Danz' Love, My Heart Longs, and Elinor Remick Warren's soaring White Horses of the Sea, with a tender Reflection by Grace Bush between.

Louise Lorelle interpreted Liebling's brightly coloratura Robin Redbreast, my own Japanese Night Song, and an effective Gypsy Weather, by Snodgrass. Gladys Yambert gave point to Russell's Journey's End and Terry's artistic Answer. Gail Kurtz delivered Charles' pictorial Clouds, my own April's a Liar! and Malotte's sturdy Song of the Open Road. Leo Schickling gave Malotte's devotional Lord's Prayer, a wistful Time for Making Songs by Rogers, and a rousing Out From My Desert Home, by Edna May Stoll. Robert Biggs offered a pleading Will You Be Mine? by Gustav Klemm, Rasbach's exquisite Overtones, and Charles' hearty Let My Song Fill Your Heart. Concluding item was an ensemble, directed by Lazar Samoiloff, singing a beautiful Pine Tree by Williams and A. Walter Kramer's powerful Great Awakening. Guest artist was Lajos Shuk, who played a short cello group with affluent tone and sound musicianship. Constance Piper provided skillful and tonally warm piano accompaniments.

Operatic Offerings

A well sung presentation of Cavalleria Rusticana was offered under the authoritative baton of Aldo Franchetti by the Los Angeles Evening School for Adults under the leadership of Ralph Bloem on May 10. The work of the three principals was highly creditable. Elva Lois Kellogg made an attractive Santuzza, Alessandro Canepari a virile Turridu and Tom Clarke a robust Alfio. Dorothea Billings was Lola and Bertha Scott, Mama Lucia. The chorus, trained by Wright Whitlock, sang splendidly. The student orchestra did its best, but stood in need of more rehearsal.

Three operatic scenes were given by members of the Curci Opera Workshop in the Wilshire-Ebell Theatre May 8. Tandy MacKenzie, Jaye Sunseri, Phyllis Carlisle and Sandro Giglio gave the third act from Puccini's La Boheme; Suzanne Torres and Sandro Giglio presented two episodes from Massenet's Thais; and Jerry Heinz, Pauline Carlisle and Joe Serbarolli were heard in an excerpt from The Vagabond King. Natale Carossio contrived simple but effective settings, Shibley Boyes supplied excellent piano accompaniments assisted by Gino Severi, violinist. The student chorus sang lustily and well.

Featuring the premiere of Joseph Achron's Belshazzar tableaux and an able reading of Strauss' Thus Spake Zarathustra, the Federal Symphony Orchestra under the assured baton of Gastone Usigli achieved some highly dramatic effects in the Hollywood Playhouse May 16, and ovations were tendered to both composer and conductor.

Despite their complexity, the tableaux were relatively easy to follow, in part because of the succinct character of the motives and in part because of Usigli's adroit handling. Contemporary music seldom achieves such instantly perceptible beauty. The orchestration reveled in a scintillant display of gorgeous tonal colors, appropriate to the concept of barbaric splendor. A young pianist, Juliet Belous, made her debut with orchestra in the Franck Symphonic Variations, showing a small but pleasing tone and a sound technical equipment.

Los Angeles Notes

Programs of contemporary music are being presented by resident artists on the fourth Sunday of every month at 1735 Micheltorena Street. Music by Bela Bartok was performed April 23 by Frances Mullen, pianist and Orline Burrow, violinist.

* * *

Sumner Prindle is giving a series of Sunday morning radio broadcasts featuring piano compositions of representative American composers including Deems Taylor, Emerson Whithorne, Howard Hanson, Ferde Grofe, Charles Griffes and George Gershwin.

* * *

The Junior Section of the Opera Reading Club of Hollywood offered von Suppe's Lovely Galatea and Puccini's Sister Angelica on May 19, directed by James K. Guthrie and staged by J. Leighton Leigh.

* * *

Louis Woodson Curtis, supervisor of music for the Los Angeles Public School system, has just returned from a tour of the country in his role as President of the National Music Conference Society.

* * *

An electric metronome, calculated to save both time and money in musical productions, was used for the first time in a Hollywood studio by the Man About Town company at Paramount. The device, perfected after seven years of hard work by its inventor, James Morrison, consists of an electrically controlled buzzer system which marks any desired tempo with absolute precision. Action on the set is timed with the buzzer, and the sound track is later used to facilitate scoring and cutting. R. D. S.

Soloist in Hutcheson Two-Piano Score

VIVIAN RIVKIN and IRVING OWEN played Ernest Hutcheson's Fantasie for two pianos and orchestra at the May 6 concert in the Students' Concerto Series at the Juilliard Graduate School, New York. Frederick Dvonch, centre, conducted. The pianists are artist-pupils of Carl Friedberg.

Photo by Standard Flashlight Co.

MEDITERRANEAN UNIVERSITY CENTRE
at Nice, France, where the annual school of music is being held this summer.

Summer School to Be Held by City of Nice

NICE, FRANCE.—The summer music school to be held in Nice, during August and September, in the beautiful Centre Universitaire Méditerranéan facing the sea, will be under the direction of outstanding French masters. Ninon Vallin, who heads the singing department, is known as one of Europe's best operatic sopranos. Marguerite Long, well known Beethoven authority and concertist, will direct the piano instruction. Jules Boucherit, head of the violin department of the Paris Conservatoire, will have charge of the violin teaching. With the added advantage of the best sea and mountain sports close at hand, the lovely environment makes the Nice Summer School one of the most unusual and attractive in Europe. I. S.

National Federation Biennial

(*Continued from page 6*)

finement. One seldom hears such finely etched phrasing and well-balanced ensemble.

We were particularly impressed with David Stanley Smith's lovely The Zincali which was beautifully sung. Their pogram opened with Deems Taylor's arrangement of Caccini's Amarilli, mia belli and closed with James P. Dunn's charming It Was a Lover and His Lass.

Dr. Fisher on Church Music

An address on The Growing Importance of Music in American Church Life was given by Dr. Stanley Ross Fisher, a delightful speaker whose knowledge of music is as vast as his love for it. He spoke of the tremendous improvement in taste noticed in the music used by churches in recent years and compared current conditions with those which existed about the turn of the century.

Clara Schumann Matinee

The Octave Club Chorus of Norristown, Pa., presented a rather ambitious program which they called A Clara Schumann Matinee, the scene being the Schumann studio at Baden-Baden about 1867. A group of attractively attired women, full skirted and wigged, gathered about Mrs. Wayne A. Brown who, as Clara Schumann, gave an extremely capable performance of excerpts from Schumann's Carnaval. Following this, a large band of gypsies entered the picture and six Schumann part songs were sung. Some dances were woven into the singing by the group of 45 women, directed by Marion Gertrude Spangler who sat on a low stool before the stage.

The afternoon session concluded with a demonstration of the Novachord by Felicia Rybier who graciously stepped in on short notice when the scheduled soloist, Miss Vera Richardson, was unable to appear.

The Lhevinnes Play

The second day closed with a program at the Lyric Theatre by Josef and Rosina Lhevinne who are celebrating their fortieth year as pianists. A large audience was rewarded by hearing brilliant playing from Mr. Lhevinne who dispatched the program's war horses with disarming ease and an amazing digital dexterity. His octaves glanced down the piano keyboard like lightning. The program opened with two Bach chorals: the first, In Thee Is Joy, was arranged by Vivian Langrish; the second was arranged by Mary Howe. Mme. Lhevinne seconded him ably in the expert duo.

A reception at Terremont, the lovely estate of Mr. and Mrs. Sydney Lansburgh, was given after the concert, to the National Board of Directors, the National Chairmen, the State and District Presidents Council, officers of the Baltimore Music Club, distinguished guests and leading members of Baltimore's musical wing.

Third Day's Sessions

At the third day's session Willem van de Wall, professor of music education at the University of Kentucky drew attention to the "great need for music and instructors of it in rural communities." He spoke of rural tastes in music as reflected in the popularity of various radio programs and regretted that such listeners gave so much attention to "relatively mediocre programs."

Miss Etelka Evans, of the Cincinnati Conservatory of Music faculty and junior counsellor for the Federation, stated that there are between 60,000 and 70,000 young musicians from 5 to 19 years who are now members of the junior division, coming from forty-seven states, Alaska and the Canal Zone.

That afternoon the excellent Tuesday Musical Club Ensemble from Pittsburgh, Pa., a women's orchestra (a lone man played one of the two double-basses) proved not only a welcome relief after the rather steady diet of choral groups but offered a program of real musical worth. Miss Margaret Horne conducted with crisp, incisive and clear beat. The program comprised Two Dances for Harp

(*Continued on page 34*)

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MacConachie Pupils in Recital

BROWNSVILLE, TEX.—Younger students of Margaret Ellen MacConachie's studios of music, assisted by some of the more experienced, gave an attractive and entertaining program at the studios. Transformed into a bower of flowers, the studios provided an attractive setting for the program. Participating in the first half were Betty Jeanne Pace, Mozelle Pace, Dorothy Ann Ransome, Joan Pate, Joe Beth Velten, Marion Joyce Edelstein, Barbara Jean McElroy, Robin M. Pate, Mary Irene Waller, Charles Weinert, Arthur Edelstein and Marian Alexene Yturria. The second part was given by Mrs. W. A. Velten, soprano; Beverly Jean Funk, pianist and Sherwood Bishop, baritone with Reba Mims and Kent Stratford as accompanists. M. G.

Baltimore Convention Stresses Democracy

(*Continued from page* 33)

and String Orchestra by Debussy and Haydn's London symphony.

The club's choral with Mildred Weaver Gaston director of the sixty women devoted the first three of their four works to compositions by Pittsburgh composers —Flora Green, Marianne Genet and Harvey Gaul, the latter represented by his arrangement of a Pennsylvania German Slumber Song. The group is well-trained and a balanced ensemble.

Mary Ledgerwood, contralto, a national prize winner in 1931, presented two groups, with sympathetic piano accompaniments by Harvey Brown, including Erda's Warning from Das Rheingold and songs by American composers, Sheep and Lambs and How's My Boy (Sidney Homer), Eventide (Genevieve Davis), The Little Things (Charles King), The Top o' the Morning (Mana-Zucca) and One Golden Day (Fay Foster).

The first all-male choral group was the Orpheus Club of Salt Lake City, Utah, in American compositions with one exception. Albert J. Southwick directed the forty voice in Meditation (Bruno Huhn), The Night Wind (Birger W. Nordlander), Passing By (arr. Daniel Protheroe), Beneath a Southern Sky (Gladys Rich), The Lord's Prayer (B. Cecil Gates) and Boots (Robert S. Flagler). The Gates composition was premiered.

Boris Goldovsky, director of the opera department of the Cleveland Conservatory, gave an amusing address on Shall We have Opera in English? He rebuked Americans for an "inferiority complex" so far as our own singers are concerned.

The Birmingham Music Club Chorus (Birmingham, Ala.), a mixed group of thirty voices directed by Raymond F. Anderson and the Woman's Choral Society of New Haven (New Haven, Conn.), offered works by Nobel Cain, David Hugh Jones, Felix Borowski, Arensky and Bach. Hugh Llewellyn Smith directed the New Haven group of thirty-two voices in works by Horatio Parker and Richard Donovan, also a Crucifixus by Gabriele.

National Chorus Bows

At the Lyric Theatre for the first time in the existence of the Federation, a massed chorus of 1,000 voices was heard under the direction of Dr. John Warren Erb. Accompanied by the Tuesday Musical Club Ensemble, John Eltermann, organist, and Sara Stulman Zierler, pianist, a program devoted entirely to original American compositions, with the exception of two works and these arranged by American composers was offered. The various groups followed their months of rehearsing at home with intensive work under Dr. Erb's direction after their arrival here and the results were well worth the labor expended. The attacks and releases were dispatched with professional ease and the entire group sang with an amazing ease and balance of tone.

The soloist, Efrem Zimbalist with Vladimir Sokoloff at the piano, was heard in two groups of solos, neither containing any American works. He has seldom played better. The evening climaxed with two sacred choruses from Edgar Stillman Kelley's Ben-Hur. The Lobby Sing which concluded the day was directed by Sigmund Spaeth.

Church Music Report

Dr. H. Augustine Smith, head of the Federation's department of music in religious education and professor of church music at Boston University, on the fourth day reported a steady upswing in interest in this type of music throughout the country. He will have travelled 25,000 miles by the end of next month. Dr. Smith said Texas has named full-time ministers of music in churches with a State-wide campaign along these lines. In Wisconsin, sixteen clubs studied church music throughout the year. Interest in church festivals and pageants is steadily growing, Dr. Smith reported.

Mrs. William A. Goforth of Tulsa, Okla., national chairman of special members and life endowments, reported additional revenue of $3,979.

At the American Composers Forum, the topic was problems facing the American Composer Today. The forum was conducted by Harold Morris, one of the two winners of the Federation's composition contest just concluded. Other speakers were Franz C. Bornschein, Roy Harris, Daniel Gregory Mason, Geoffrey O'Hara and Sigmund Spaeth.

O'Hara discussed the work done by ASCAP (American Society of Composers, Authors and Publishers). Bornschein urged the Federation to discover some means of bringing the foreign conductor's attention to works of American composers.

Spaeth urged the Federation to make plans *now* to devote the next biennial to works of American composers, presented by American artists, and thus make it truly an American Music Festival.

The Gordon String Quartet presented four extremely interesting American works: Douglas Moore's Quartet for Strings; Emerson Whithorne's one-movement quartet, op. 51; Variations for String Quartet on a theme of John Powell

Photo Courtesy Baltimore Sun.

MR. and MRS. CROSBY ADAMS of Montreat, N. C., guests of honor at the banquet. Both 81 years of age, they have attended the Federation conventions since their beginning forty-two years ago.

by Dr. Mason and Walter Piston's Quartet for Strings, op. 1.

In the evening, the Lyric housed the delegates and guests to hear Marjorie Lawrence, Metropolitan soprano, make her debut in this city. Accompanied exquisitely by Felix Wolfes, Miss Lawrence's program opened with Purcell's When I Am Laid in Earth from Dido and Aeneas and closed with Brünnhilde's Immolation from Die Götterdämmerung. She was at her best in the two German groups, four Schubert Lieder revealing artistry of a high order, while the Wagner excerpt brought out the full dimensions of her artistic stature. Richard Hageman, Marshall Kernochan and John Alden Carpenter were the American composers represented. A number of encores were given.

The convention day closed with the Past Presidents Assembly Frolic at the Lord Baltimore Hotel. The delegates seemed to welcome a chance to cut capers at the merry court of King Nikolai (Sokoloff) and his Queen, Mrs. Vincent Hilles Ober. The jamboree even went so far as to include a burlesque of the club's own national young artists' contest. Mrs. Crosby Adams, 81, of Montreat, N. C., played her version of Three Blind Mice. Mrs. A. A. Coult, of Nashville, Tenn., was mistress of ceremonies.

Federation Banquet

That Los Angeles will be host to the 22nd biennial in 1941 was revealed by Mrs. Ober in her opening remarks at the banquet which climaxed the fifth day of the convention. Seated between Chalmers Clifton and Dr. John Erskine, the principal speakers, Mrs. Ober introduced to the audience of 600 all of the distinguished guests at the long speakers' table.

Also present were the young musicians who had competed in the semi-finals held during the afternoon at the Peabody Conservatory of Music. They were guests of Hetch Brothers, local Steinway representatives. Mrs. Ruth Haller Ottaway, head of the student musicians' contest, announced winners in voice and violin of the semi-finals. It was impossible to announce the piano winners because of a long list of entries which carried the judging over into Sunday.

The semi-final violin winners were Bernard Kundell, 25, of New York, and Marion Head, 24, of Upper Darby, Pa. In the voice contest, the winners were Martha Lipton, 25, contralto, of New York, and Eleanor Steber, 24, soprano, of Boston.

Dr. Erskine talked on New Developments in Music and urged American composers and artists to express themselves and "stop being reproductions."

Clifton's talk dealt with Music in a Democracy and drew attention to the increasingly important role the Federal government is playing in music. He urged all those who contemplate a musical career to be quite sure they are well prepared for it and that they really have something to say.

The soloist was the American baritone, Alexander Gray, winner in a previous voice contest. Accompanied with customary capability by George Bolek, of this city, Mr. Gray sang two groups, the second devoted entirely to American composers. Starting off with Touch Me

Photo © Bachrach

GUSTAV KLEMM,
composer, Musical Courier's Baltimore representative, at the convention.

to Song (Klemm), he followed with Sing a Song of Sixpence (Albert Hay Malotte), Into the Night (Clara Edwards) and Destiny (Charles Wakefield Cadman). Mr. Gray's voice has a warm, caressing quality.

Also on the program was the excellent Glee Club of the B. & O. Railroad, conducted by Ivan Servais. This very fine chorus was heard in five songs of which the highlight was J. A. Parks' capable arrangement, exquisitely sung in half-voice of Foster's I Dream of Jeanie. Also included was Geoffrey O'Hara's A Little Close Harmony.

Among those at the speakers' table were John Powell, Alexander Sklarevski, J. Bertram Fox, Oscar Thompson, E. Robert Schmitz, Louis Persinger, Harold Morris, Frederick R. Huber, Arthur Hackett, Walter Koons, Dr. Nicolai Sokoloff, Mayor and Mrs. Howard W. Jackson, along with important members of the national and local group's official family.

Junior Day

Saturday was Junior Day at the Polytechnic Institute. There was something truly inspiring in hearing the many excellent groups that had journeyed from all parts of the country. Something like 1,000 youngsters were heard. The adult groups were heard during the afternoon in programs heard earlier in the week. The groups were, in the main, superbly trained and their accomplishments were often really amazing.

Two of the finest vocal groups were the mixed chorus of sixty voices from Pierre S. Dupont High School, Wilmington, Del., directed by Mary Scott Gallery, and the Durant High School Chorus, Durant, Okla., of sixty-five mixed voices, expertly directed by Lara Hoggard.

The program opened with a music group from the Maryland School for the Blind directed by Edyth Gorsuch Onion, president of the Baltimore Music Club.

(*Continued on page* 38)

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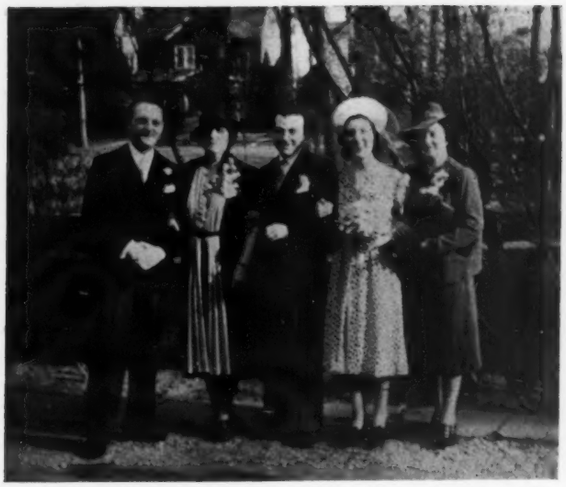

A MUSICAL WEDDING recently in Toronto when Lorna Levey, daughter of Mr. and Mrs. James Levey, the former of the Hart House Quartet, was married to Dr. William Garbe of that city. Left to right, were: Mr. Levey, Mrs. Levey, the bridegroom, the bride and Bebba Rose of London.

Miquelle Hailed in Detroit Hearings

Cellist Plays with Orchestra and in Sonata Recital — Conley Soloist with Orpheus Club

DETROIT, MICH.—In celebration of National Music Week the Club Amical Français of Detroit presented the Detroit Federal Symphony Orchestra, Valter Poole, conducting, with Georges Miquelle, cellist, as soloist, in the Detroit Institute of Arts. Chausson's Symphony was given a faithful performance. The Saint-Saëns concerto gave Mr. Miquelle ample scope to display his musicianship and technical dexterity. He also contributed two first local performances: Vincent d'Indy's Lied, in which his flowing *cantabile* had ample opportunity and a delicate trifle of Widor. Appasionato. A rousing performance of the Boellman Variations Symphoniques marked Mr. Miquelle's final appearance. He received numerous recalls sharing them with Mr. Poole and the orchestra. Gilbert Beaume, Detroit composer, was represented by his prelude to Cyrano de Bergerac, a charming work, with design and lyric beauty. Mr. Beaume acknowledged the plaudits of the audience. The program closed with the Rakoczy March of Berlioz.

For the closing concert of the Detroit Music Guild Mischa Kottler, pianist and Georges Miquelle, cellist, played sonatas of Bach, Beethoven, Debussy and Dohnanyi. The two artists played with sympathetic cooperation and inspired interpretation. The Beethoven Sonata in G minor and the Debussy Sonata scored a triumph from the capacity audience. This was one of the outstanding concerts of the season.

Active Recital Calendar

The Spring Concert of the Orpheus Club, directed by Frederic Morse, had Eugene Conley, tenor, one time resident of Detroit, and now with NBC, as soloist. The major work was a Persian Idyl, Before the Dawn, by W. Franke Harling, scored for chorus, solo tenor, cello and piano, the soloists in which were Conley, Raymond Hall and Melvin Zeidler. The chorus' singing of Stay Thou With Me by Bach was distinguished. Some Spirituals and sea chanteys, and old English and American tunes in special arrangements were also programmed. The chorus was in fine form, and in command of its able and musicianly director. Mr. Conley's solos included two songs by Detroiters, Henrietta Bodycombe and Hans Himmer. Mrs. Bodycombe was Mr. Conley's capable accompanist.

The Finlandia Male Chorus, Heikki Klemetti director, presented works of Sibelius, Palmgren Järnefelt and others with imagination and power.

Maria Sokil, Ukrainian soprano, and Antin Rudnitsky, composer, gave a program of music of the Ukraine at the Institute of Arts. Mme. Sokil also sang a group of his compositions.

Ruth Brotman, soprano, gave a recital at the Women's City Club, assisted by Dorothy Kemp Roosevelt, pianist. M. E.

Louis Kaufman on Radio

Louis Kaufman, American violinist, who has been concertizing on the Pacific Coast, played the Saint-Saëns concerto on May 28 with the Los Angeles Philharmonic Orchestra over CBS. He recorded the violin solos for the film Wuthering Heights and Young Lincoln. During his transcontinental tour next Spring, Kaufman will give a Town Hall, New York, recital in March.

WILLIAM SPADA at the Newark, N. J., Opera House on June 2 conducts the New Jersey Opera Association in La Traviata with Annunciata Garrotto, Lawrence Power and Angelo Pilotto in the principal roles. On May 13 he led the Federal Opera Association, as guest conductor, in Hansel and Gretel, sung in English, and on May 28 directed an operatic program by the New Jersey company preceding the offering of D'Annunzio's Mimi Aguglia. On June 25 he directs a program by the company at the Helen MacHugh Studios in Newark.

Minneapolis Men Heard by Royalty

Danish Prince and Princess Attend Concert by Players and Kirsten Flagstad

MINNEAPOLIS, MINN.—The thirty-sixth season of the Minneapolis Symphony Orchestra came to a brilliant close with Dimitri Mitropoulos as conductor and Kirsten Flagstad as guest artist. This final concert, important in itself, was made a social as well as a musical event because of the presence of Crown Prince Frederik and Crown Princess Ingrid of Denmark. Northrop Auditorium was sold out and extra seats placed in the pit. The first half of the program was an orchestral achievement of the academic kind; the Grand Fugue in B flat major (op. 133) and the sonata in B flat major (op. 106) of Beethoven, arranged by Weingartner were given a first Minneapolis performance.

The second half was devoted to Wagner with excerpts from Götterdämmerung, which included Siegfried's Rhine Journey, the Funeral March and Brünnhilde's Immolation Scene. Mitropoulos conducted with inspired authority, and Flagstad sang with inspired zeal and artistry. She also infused Beethoven's Ah, Perfido! with unusual beauty and vitality. The audience was lavish in its applause of the conductor, the soloist and the orchestra.

Extra Wagner Concert

The presence of Kirsten Flagstad proved to be a signal for a highly successful extra concert—an all-Wagner program in Northrop Auditorium on the following Sunday afternoon. The Flying Dutchman was represented with the overture and Senta's Ballad, Lohengrin furnished the prelude and Elsa's Dream; Tannhäuser yielded the overture, Dich Theure Halle and the introduction to Act III; and Tristan and Isolde completed the program with the prelude and Isolde's Liebestod. A large audience voiced a steady crescendo of enthusiasm which climaxed in a veritable ovation for conductor and soloist.

Next Season's Plans

A season of eighteen instead of sixteen concerts has been announced for next season. Dimitri Mitropoulos has been reengaged. The following artists have been announced for the series: Robert Virovai, Yehudi Menuhin, Nathan Milstein, violinists, Robert Casadesus, Egon Petri, Rudolf Serkin, Sergei Rachmaninoff, pianists, Gladys Swarthout, mezzo-soprano, Lawrence Tibbett, baritone and the Ballet Russe de Monte Carlo.

Bach's St. John Passion Sung

The Bach Society of the University of Minnesota under the direction of Donald Ferguson performed the Passion According to St. John in Music Auditorium. The soloists, Katherine West, Eunice Hokenson, Hollis Johnson, Donald Morgan, J. Herbert Swanson, Katherine Hennig were adequate. The narrator, Cecil Birder, achieved the difficult recitatives with high purpose and clear diction. The chorus gave the outstanding artistic performance of the evening under Mr. Ferguson's able leadership.

The Norwegian Royal University Chorus was greeted by a huge and enthusiastic audience on May 11 at the Minneapolis Municipal Auditorium. Under Sigurd Torkildsen, they sang a long and varied program of Norwegian songs—an amazing performance replete with many examples of choral beauty. E. G. K.

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Baltimore Convention

(*Continued from page* 35)

A high spot was the Dayton Children Singers, Dayton, Ohio, of twenty-six children between 6 and 13, directed by Katherine Funkhauser.

Henry Holden Huss, pianist, presented his Five Miniatures for Piano, the closing composition, The Good Fairy, being dedicated to Mrs. Ober who was present.

The morning concluded with the Massed Junior Orchestra of 125 players. There were four numbers by this excellent orchestra which appeared under four conductors: Osmar P. Steinwald, supervisor of instrumental music in the Baltimore Schools; Lena Milam, of Beaumont, Tex.; John Denues, director of music in the public schools of Baltimore; and Otto Miessner, for long a pioneer in such work.

The afternoon session resumed with a program by the Massed Junior Chorus of 300 voices, the conductors being Helen McBride, John Denues and Otto Miessner. The program included Dr. Edgar Stillman Kelley's Beauty and the Beast, dedicated to Miss McBride. A delightful feature of the afternoon was the Miniature Harp Ensemble of eleven girls from Atlanta, Ga., directed by Mary Griffith Dobbs. Dressed in dainty dresses in pastel shades and playing small Irish harps, they presented, visual and musical, a picture to cherish. The afternoon closed with the presentation by the Montebello Demonstration School Glee Club of an entirely original operetta, The Mischievous Monarch, directed by M. Eleanor Moore. The children wrote the music and words and designed the costumes.

Others heard during the day were the Frances C. Marsh Piano Ensemble, Hispanic Dance Group, Esther Linkins' Voice Study Club and Chorus, Junior Civic Orchestra (from Albuquerque, New Mexico), Junior Choir of Christ Lutheran Church, Hazel Griggs and Inter-High School Orchestra.

Sunday Music in Churches

Sunday brought a breathing spell and buses took the visitors to various points in and around Baltimore.

There were special services stressing music and its importance in all of the local churches. In the Maryland Casualty Auditorium, a large audience heard Florence Frantz, a piano contest winner in 1929, play extremely well. In her second group was Charles T. Griffes' Night Winds. The Hagerstown (Md.) A Cappella Choir, directed by Raymond K. Hollinger, presented a group that included Exaltation and Rock and Refuge, both by F. Melius Christiansen, and In the Night Christ Came Walking by Noble Cain. The Matinee Musical Club of Philadelphia String Ensemble, directed by Ben Stad, played Harl McDonald's Three Poems on Traditional Aramaic Themes with brilliance. The program opened with a Handel Sonata in E major, No. 6.

Sacred Music Festival

The Lyric housed, at night, the Sacred Music Festival, directed by Dr. H. Augustine Smith. Preceding the festival a short program was presented by the A Cappella Choir of First Congregational Church, Washington, D. C., directed by Ruby Smith Stahl and heard to advantage in works by Mabel W. Daniels, F. Melius Christiansen and Noble Cain.

The festival brought together Jewish, Catholic and Protestant choirs of Baltimore under the direction of their several leaders, the festival closing with the combined choirs under the Rev. William H. Kochheim. The Synagogue choirs were first directed by Abram Moses, the Seminarians by Father John C. Selner with Dr. Kochheim directing the Protestant groups.

The festival was divided into episodes —The Fatherhood of God, The Brotherhood of Man and the Homehood of the World. Each part was sung, at times, against a tableau, the one duplicating Da Vinci's The Last Supper being strikingly beautiful. For the last episode, suitably garbed representatives of the nations of the world came down the aisles and ascended the stage where, amid bright lights and waving palms, to the music of Franck's Psalm 150, the pageant closed.

Two Baltimoreans, Frederick Weaver and the late George Castelle, arranged the Adon Olom and Adonoy, Adonoy, sung by the Synagogue choirs.

Closing Day

The closing day of the convention opened with the Southwestern University Chorus of sixty mixed voices from Georgetown, Texas, directed by Mme. Mara Slaviansky. The group sang an arrangement of The Plume Grass by W. Lindsay Norden, Listen to the Lambs, by R. Nathaniel Dett, Wake Thee Now, Dearest, from Slumber Deep by Deems Taylor and The Bluebonnet, Flower of Texas by Oscar Fox, Americans all.

Following the Texas group was the Madison College Glee Club, 50 female

(*Continued on page* 41)

COLETTE D'ARVILLE,
soprano, as she sailed on the SS. Normandie from New York on May 2 for appearances abroad.

Sailings

Giovanni Martinelli and Jan Kiepura, tenors, and Kerstin Thorborg, contralto, of the Metropolitan Opera; Mrs. Feodor Chaliapin, widow of the eminent basso and Eric Simon, European director of the Metropolitan, sailed from New York on May 16 on the SS. Normandie. Marta Eggerth, wife of Kiepura, accompanied him.

Sailing on the SS. Ile de France on May 13 were Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, and Mrs. Goossens, and Orlando Barera, violinist.

Bidu Sayao, Metropolitan soprano, sailed for South America on May 5 on the SS. Argentina. She started a six-week engagement on May 25 in Traviata at the Teatro Colon, Buenos Aires.

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Three German Festivals Announce Summer Plans

Salzburg to Have Mozart, Weber, Verdi and Rossini Operas — Munich Will Honor Birthday of Richard Strauss

BERLIN.—Plans for the three most important festivals to be held in Germany this summer have been announced.

The Salzburg Festival will take place from July 30 to September 6. The program comprises The Magic Flute, Don Juan, The Elopement from the Seraglio, Der Rosenkavalier, Der Freischütz, Falstaff and The Barber of Seville. Conductors engaged are Karl Böhm, Vittorio Gui, Hans Knappertsbusch, and Gino Marinuzzi. In addition to the foregoing, Much Ado About Nothing and The Bourgeois Gentleman (stage music by Strauss) will be given. The Vienna Philharmonic Orchestra is slated for several concerts.

The Munich Festival, which opens July 29 with a celebration of Richard Strauss' seventy-fifth birthday, will run till September 10. His operas listed are The Woman without a Shadow, Der Rosenkavalier, Ariadne auf Naxos, Peace Day, Salomé, Arabella. Other works to be done are Tannhäuser, Meistersinger, Lohengrin, The Magic Flute, The Elopement from the Seraglio, The Marriage of Figaro, Palestrina, Tosca, Aida, Don Carlos, and Die Vier Grobianer. Clemens Krauss, Karl Böhm and Gino Marinuzzi will be the conductors.

As previously announced, the dates for the Bayreuth Festival performances are as follows: The Flying Dutchman (July 25, August 4, 8, 16, 26), Tristan and Isolde (July 26, August 5, 10, 14, 17, 27), Parsifal (July 6, 12, 18, August 28), Das Rheingold (July 29, August 20), Die Walküre (July 30, August 21) Siegfried (July 31, August 22) Götterdämmerung (August 2, 24). Conductors include Karl Elmendorff, Victor de Sabata, Franz von Hoesslin and Heinz Tietjen. R. P.

Photo by Josephine Rossi

EDWARD HARRIS

played five concerts in March for the Metropolitan Opera Quartet, consisting of Rose Tentoni, Anna Kaskas, Frederick Jagel and Julius Huehn. During April, Mr. Harris officiated for another Metropolitan Quartet, whose members are Josephine Antoine, Helen Olheim, Joseph Bentonelli and Chase Baromeo.

Emma Buccini Will Conduct Summer Language Classes

A summer class for music students will be conducted by the Buccini School of Languages in New York, it is announced by Emma M. Buccini, director. Founded in 1910, Miss Buccini has conducted the school for twenty-three years consecutively, until a series of personal accidents forced her temporarily to withdraw from active teaching. Miss Buccini, who has given instruction to many students including those of Maestro F. Tanara, coach of Caruso, will stress particularly Italian for singers, travellers and those who like to listen to foreign language radio programs. Miss Buccini also imparts the foundation of the English language to foreigners and translates from and into both languages.

Brosa to Be Soloist with N. Y. Philharmonic

LONDON.—Antonio Brosa, British violinist, who is having an exceptionally busy season in London and throughout England, is engaged as soloist with the New York Philharmonic Orchestra for next March, to play the Alban Berg concerto. Mr. Brosa recently presented the work with success under Ansermet at Geneva, Switzerland. H. L.

PASSED AWAY

FRANK MOULAN, 63, in New York on May 13. Character actor and singer, he had appeared in many Gilbert and Sullivan operettas in this country and also directed the presentation of them.

LUDOVIC ALBERTI, composer of symphonic music and author of the operas Lea and Gorgona e Violante, on April 6 in S. Martherita Ligure.

ALFREDO PADOVINI, 70, orchestral and operatic conductor, on April 8 during a performance of Lucia which he was conducting in Ancona in the Teatro della Muse.

LORENZO MOLAJOLI, 71, artistic director of Columbia and orchestral conductor, on April 4 in Milan.

NICOLA JANIGRO, conductor and teacher of piano in the Liceo Musicale, and former director of the Scuola Musicale e la Camerata del Madrigale of Milan, died recently in Tunis.

CHARLES WOODHOUSE, 60, English violinist, long the concertmaster of the Queen's Hall Orchestra, member of several string quartets, and examiner for the Associated Board.

HERMAN FINCK, 67, violinist and conductor, for thirty years active at the London Palace Theatre, and composer of the popular ballad, In the Shadows, which had a vogue in America.

GEORGE A. GRANT-SCHAEFER, 70, composer of music for children, on May 11 in Chicago. He was professor of voice at Northwestern University from 1910 to 1928 and for many years was organist at Centenary Methodist Church in that city.

COUNT FRANCIS ESTERAZY, 43, Hungarian composer, recently in Stockholm. For some years conductor at the Vienna State Opera, he was the first in Hungary to experiment with open-air theatres.

JOHN FOULDS, 58, English composer and conductor. He had conducted the University of London Music Society, and composed works in many forms, including a World Requiem performed at the Albert Hall in 1923 on Armistice day, and incidental music to Shaw's St. Joan.

HANS HANSON, 77, father of Dr. Howard Hanson, director of the Eastman School of Music and eminent American composer and conductor, in Rochester on May 13. A lover of music, he encouraged his son to take up the study of that art. Mr. Hanson was one of the pioneer settlers of Nebraska and later moved to Rochester with his family.

MAX O. KUNZE, 65, in Boston on May 13. For forty-five years he was a member of the Boston Symphony Orchestra and for thirty-five years served on the faculty of the New England Conservatory of Music. Born in Germany, he studied at the Royal Conservatory in Dresden and had played with the Warsaw Philharmonic and von Bülow's orchestra in Hamburg.

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Josephine Sweney Heard as Conductor and Accompanist

Josephine Sweney, accompanist-coach and organist and choir director at Washington Heights Methodist Church, New York, recently was at the piano for the Southern Choral, of which she is accompanist, in their concert at the MacDowell Club. Before coming to New York she was organist and choir director at Riverside Presbyterian Church, Jacksonville, Fla., for a number of years. Miss Sweney studied at Jacksonville with Bertha Foster, now director of the Miami Conservatory, and with Herman Siewert of Rollins College, Winter Park, Fla. In New York she was a pupil of Dr. Charles Dawson in organ and of Ernesto Berumen in piano. Miss Sweney is accompanist at the New York studio of Mme. Jennie Torriani.

Pinza to Sing Don Giovanni at Covent Garden

Three performances in the title role of Don Giovanni in London are to be sung by Ezio Pinza, Metropolitan basso, who concluded a record number of opera and concert appearances in this country before sailing. Following the Covent Garden season, he goes to Italy for concerts and then a vacation in the Italian Alps. He returns in October for concerts prior to the opening of the new Metropolitan season.

Juilliard School Artists in Recitals

Ruth Markus, holder of a voice fellowship at the Juilliard Graduate School, was soloist with orchestra on the Canadian Broadcasting System on May 18.

William Gephart, baritone, also holder of a similar award, was heard over WNYC in a program sponsored by the National Music League.

Philip Jones, baritone, who is also a fellowship winner, was presented in recital by the Jackson Heights (L. I.) Choral Society.

Ronald Marsilia, tenor, who won a voice fellowship, was heard with the Westminster Circle of the King's Daughters of Hackensack, N. J., in the First Presbyterian Church, that city.

The Radio City Music Hall broadcast of Rigoletto had Martha Lipton, voice fellowship winner, as a member of the cast.

In the Studios

Arthur Harold Land

Arthur Harold Land's activities this month include an appearance on Huguenot Day at the World's Fair and at the special Patriotic Celebration in St. Thomas' Church, Mamaroneck, N. Y.

Edgar Schofield

Carl Schiffeler, baritone, was soloist in Schumann's Manfred with the San Francisco Symphony under Pierre Monteux. Frances Ernest, soprano, Telete Lester, contralto, and Ernice Lawrence, tenor, are with the American Lyric Theatre in its productions at the Martin Beck Theatre, New York. Ray Dedels, tenor, is singing with Isaac Van Grove's group in Railroads on Parade at the New York World's Fair. Douglass Biddison, bass-baritone, gave a program of songs for the Baltimore (Md.) Music Club. All are artist-pupils of Edgar Schofield.

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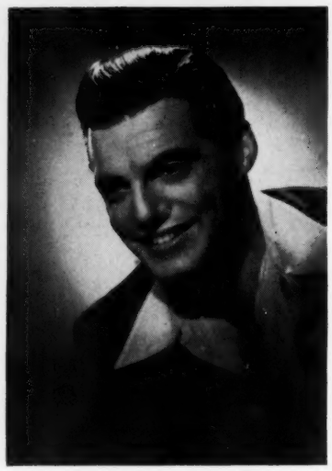
Ruth Miller Chamlee

Following his debut in the Roosevelt Auditorium, Glendale, Calif., Harvey Harding, baritone, artist-pupil of Ruth Miller Chamlee and protegee of Mario



HARVEY HARDING

Chamlee, both formerly of the Metropolitan Opera, was placed under the management of Ruth Collier for motion picture engagements. The latter has managed Myrna Loy, Clark Gable, Tyrone Power and others. Mr. Harding recently fulfilled twenty engagements at Station KNX. Patrons for his debut program, prepared by his teacher, included Richard Hageman, former Metropolitan conductor, Albert Hay Malotte, Gene Lockhart and Edward Arnold of the film colony.

Estelle Liebling

Members of the opera classes of the Estelle Liebling Singing School, under the direction of Dr. Ernst Lert, former stage director at La Scala and the Metropolitan, participated in the following performances this season:

Federation Settlement, New York: Act I of Butterfly; Act III of Tosca; Act IV of Carmen and Act III of La Boheme.

Educational Alliance, New York: Act I of Butterfly; Acts I and III of Tosca; Act III of La Boheme; and Acts II and IV of Carmen.

Bronx House, New York: Act I of Tosca; Act II of The Barber of Seville; Act III of La Boheme; Act IV of Carmen; and Act II of Butterfly.

Fort Washington Y. M. and W. H. A., New York: Garden scene from Faust; quartet from Rigoletto; Aida duet; and Manon.

Lehigh Country Club, Allentown, Pa.: Act III of Manon; garden scene from Faust; Debussy's L'Enfant Prodigue; and Mozart's The Impresario.

Solon Alberti

Highlights from the operas were presented by artist-pupils of Solon Alberti, under his direction, at the Community Centre Auditorium, New York on May 11. A scene from the first act of The Marriage of Figaro was presented by Florence Cantor, Maxine McCauley, Mary Jane Watkins and Finley Walker, being followed by excerpts from the first, second and fourth acts of Carmen with Margaret McCulloch, Thomas Shields, Frances Watkins and Mary Jane Watkins.

Scenes from the first and fourth acts of Aida were offered by Marcella Uhl, Leopold Glushak and Finley Walker and the church and prison scenes from Faust were done by Nita Gale, Thomas Shields and Finley Walker. The final offering included scenes from the first, third and fourth acts of Rigoletto sung by Frances Watkins, Marcella Uhl, Robert Haines and Homer Robnett. Sara Knight and Max Walmer were the accompanists.

Maurice Aronson

Joseph S. Healy, of River Falls, Mass., artist-pupil of Maurice Aronson, is preparing for his recital debut in New York during the new season. Bertha Karger, of Colorado, also an Aronson pupil, is likewise preparing for her debut.

Since the death of Leopold Godowsky, with whom Mr. Aronson was associated for many years, the latter has opened his own studio for students of the piano.

Dornay-Culp

Robert Simmons, tenor, headed the list of participants in the final Sunday Musicale at the Dornay-Culp Studios, New York. He sang La Forge's Before the Crucifix, the Munro-Wilson My Lovely Celia and McGimsey's Shadrack, the latter repeated after an insistent demand by the large audience. Gladys Lasher, Harriet Voloshin, Doris Gilbert, Wilma Westerman, Dolores Anderson and John Graeber, artist-students of the studios, showed the results of their training and sang with understanding. All proved of attractive personality in a list that included arias, Lieder and English items. Louis Dornay gave his accustomed comments with delightful charm and authority and Betsy Culp proved again an inspired and understanding accompanist. A reception concluded the season. N. S.

Richard McClanahan

Frances Pottasch, pianist, was presented in recital in Steinway Hall, New York, on May 6 by Mr. and Mrs. Richard McClanahan, directors of the Riverdale School of Music. Endorsed by Tobias Matthay, she was referred by him to Mr. and Mrs. McClanahan after spending some time with him as a child.

The Riverdale school held its annual students' recital on May 19 in Steinway Hall.

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The Musical Courier desires to obtain the present addresses of the following:

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Federation Biennial Features Choruses

(Continued from page 38)

voices from Harrisonburg, Virginia, directed by Edna T. Schaeffer. Included on their program was Her Garden by John A. Graham who won $100 for his setting of the poem by a Virginia composer. Next heard was the A Cappella Choir of Eau Claire, Wis., a mixed group of thirty-five voices directed by Clara Mae Ward. Then came the Orpheus Club of the University of Chattanooga, Tenn., directed by Blynn Owen; Conservatory Madrigal Singers from Cincinnati, Ohio, eight boys and eight girls, directed by John A. Hoffman; a two-piano team, Mrs. Wm. R. Elsas and Mrs. Pierpont Spiker, representing the Atlanta Music Club; Ball State Choir, Muncie, Indiana, sixty mixed voices directed by Claude E. Palmer.

A delightful feature of these morning programs was their heavy accent on compositions by American composers. All of the groups were well trained and attractively garbed in cassocks or surplices of various hues and material.

There was a Federation luncheon at the Hotel Emerson, the guest speaker being John Powell, who addressed the large gathering on The Common Denominator. He spoke of his many interesting experiences in folk music.

Choral Groups Heard

The highlight of the afternoon session was the closing group, the Stetson University Glee Club from De Land, Florida. This excellent group of forty mixed voices, directed by Harold Milne Giffin, presented a varied program that brought the only representation of George Gershwin's rich output to the programs offered during the biennial. Mr. Giffin made the arrangement and it is a good one. He closed with the Italian Street Song from Herbert's Naughty Marietta. Also heard during the afternoon were the Kinscella Singers, of New York; the Symphonic Singers of Stout Institute (Menomonie, Wis.), fifty mixed voices directed by Harold Ray Cooke; the A Cappella Chorus of Western Kentucky Teachers College, (Bowling Green, Kentucky), thirty mixed voices directed by John Vincent.

Mme. Olga Samaroff Stokowski made the principal address of the afternoon and pointed out some of the pitfalls that beset the young musician starting out today. She made mention, in passing, of the problem presented by the heavy influx of musicians here from overseas.

The local convention chairman and the one around whom all the activities revolved was Mrs. Martin W. Garrett. She was ably assisted by her many committees and sub-committees, all of whom worked untiringly.

Many of the delegates left Baltimore to go on to New York and the World's Fair, where Federation Day was celebrated on May 24.

Chattanooga Festival Includes Opera

A TOAST TO MUSIC.

Scene at the reception given for the guest artists in the gardens of the Cadek Conservatory of Music, Chattanooga, Tenn., following the festival, held May 8 to 10. Left to right, Edward Schaefer, president of the Cadek Choral Society; Willard Young, tenor; May Archibald, chairman of ticket sales; Hugh Thompson, baritone; Mrs. Hugh Thompson, accompanist; J. Oscar Miller, conductor of the society; Edwina Eustis, contralto, and Maxine Stellman, soprano.

CHATTANOOGA, TENN.—An opera evening and an artists' concert marked the two-day annual festival May 8 and 10 by the Cadek Choral Society, J. Oscar Miller, conductor. The soloists, Maxine Stellman, soprano; Edwina Eustis, contralto; Willard Young, tenor, and Hugh Thompson, baritone, were heard in excerpts from Flora's Holiday, the quartet from Rigoletto and arias and songs. The second night had Liza Lehmann's In a Persian Garden cycle followed by Cavalleria Rusticana in concert form. Ottokar Cadek was concertmaster of the assisting orchestra, which played an important role in the festival. H. A.

Greet John Hand Forces

Light Opera Festival Presented In New York by Guild

A large audience crowded Town Hall, New York, on May 19 for the light opera festival presented by the New York Light Opera Guild of which John Hand is general director.

Brooks Dunbar, tenor and Chief Yowlache, bass-baritone, were the guest artists; Janice Davenport, soprano and Barton Ames, were debut artists; and Harry McKnight, tenor, Betty Ann Ortt, violinist and Swift Eagle, dancer, assisted members of the guild in a long and varied program which included excerpts from Rigoletto, The Beggar Student, The Fencing Master, La Boheme, The Marriage of Figaro, Chimes of Normandy, Faust, Traviata and Il Trovatore.

Soloists included Lorraine Johnston, Harless Wenborne and Olga Rahnn, sopranos; Shirley Edwards, Dorothy Scheele and Helene Elgert, contraltos; Charles King, Harry Braidwood, Peter Murphy and Irving Schmetterling, tenors; Herbert Caldwell, Eugene Willihnganz, Thomas Armstrong, George Strasser, and Paul Greim, baritones. Mabel N. Crowell was at the piano.

Carl M. Roeder Pupils Play

The annual recital by young artist-pupils of Carl M. Roeder took place this year in Town Hall on May 16. Doris Frerichs, performed the *allegro* movement from Beethoven's Emperor concerto brilliantly, with Katherine Brown at the second piano. Praise also was won by Miriam Woronoff, whose assured playing of the first movement from Grieg's concerto, assisted by Joseph Antman, gave much pleasure. The concert opened with a conscientious and sustained performance of the Bach Chaconne, arranged by Busoni for piano, played by Lewis Hamvas. Mr. Antman was later heard in the Chopin Fantaisie, agreeably set forth. Miss Braun did Debussy's Reflêts dans l'eau and the Rachmaninoff prelude in B flat major, showing a sense of style and pleasing tone. The dashing Hungarian Fantaisie of Liszt was a colorful final number, as done by Rosetta Goodkind, with Mr. Hamvas assisting. The audience was sizeable and enthusiastic. R. K.

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